

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, AUGUST 15, 1903.

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## LITERATURE

*The Works of Lord Byron.* A New, Revised and Enlarged Edition, with Illustrations.—*Poetry.* Vol. VI. Edited by Ernest Hartley Coleridge. (Murray.)

BYRON had a way of spreading himself; and his publishers are faithful to the tradition. The edition which began to come out in 1832 as a work in fourteen volumes grew under the hands of editors and publishers to that fascinating row of books the seventeen-volume edition of 1832-3, still the most charming of all editions of Byron, notwithstanding the unscrupulous manipulations and slovenlinesses of Moore, and the shortcomings of the poetical text. In like manner the latest edition, which was to have been completed in twelve volumes, is now, the public are notified, going to be complete in thirteen, and that at no very remote date. We will save our final congratulations until we see the promised epigrams, occasional poems, bibliography, and exhaustive index, and have deciphered clearly the important words *Finis coronat opus*. Meanwhile here is come again our old friend 'Don Juan'—the friend of man, in a certain large and racy sense, the best of Byron's works, although the work of which it would be the least pardonable in the poet to say *virginibus puerisque canto*, and also the work in which Byronic prolixity attains its greatest development. And what a self it was to spread! For little short of a hundred years has this personality been before the public—prominently before it—alternately hated and worshipped, but for the greater part of the century much more worshipped than hated; and still the spread goes on, not "to the tune of the harp and the hurdy-gurdy while Capricornus wags his fiery beard," but to the measured beat of a slow march, by the gradual mar-

shalling of all attainable records of the man, the piling up of letters and passages not before made public, and here, in this present volume, even a bit more 'Don Juan' padding of that inevitable kind of which we should have had so much interspersed among other matters if Byron had lived to give us sixteen more cantos of his masterpiece. Let us not be misunderstood about this 'Don Juan' padding—we have no hankering after an unpadded 'Don Juan,' for the padding is a part of the large and affluent scheme of this ostensibly narrative poem. Some folk deem the padding the best part, the fortunes of the hero being seldom edifying and never heroic; but then, *per contra*, the lucubrations of the author are not always edifying, and the glimpses into his life reveal much that is—well, not heroic. He found himself at the age of not quite thirty-one, in the autumn of 1818, in want of a hero—that is to say an ostensible hero who should enable him to cast in the form of a narrative, told in those mobile Whistlercraft octaves over which he had attained so great a mastery, his convictions on life and the world, and to reveal the heights and depths of human nature as gauged by personal experience:—

I want a hero: an uncommon want.

In sober truth no man ever wanted a hero less. From first to last he was his own hero; and at thirty-one years of age, the most powerful representative of English aspirations, soured somewhat by atrocious bringing-up and misfortunes arising out of the headstrong pursuit of his own aims, domestic life barred to him, a wearied and as yet unreclaimed *roué*, he could lay hand on no more suitable hero for the purpose of the thinnest of all his thin disguises than "our ancient friend Don Juan.....Sent to the Devil somewhat ere his time."

There were two things to the replenishment of which this strange being had unflaggingly sucked strange virtue, not from "the kindly earth," but from "the wicked world." The "kindly earth" had done much for the pomps and trappings of his genius; but it was "the wicked world" into which, Antæus-like, he had thrust both feet for sustenance, which somehow so well suited his warped constitution that, at the age of roughly from thirty to thirty-six, the two cardinal secrets of his ascendancy were more noteworthy than at any previous time in his life. Those two secrets were virility and sincerity, and nowhere more than in 'Don Juan'—indeed, having regard to its vast area, nowhere so much—is Byron virile and sincere. We must take him as "the wicked world" had shaped him if we are to get the full advantage of even his commerce with the demons of "the kindly earth"; and for mature men who have sown their figurative wild oats and attained to stability of character this wayward and lawless book is a priceless and indispensable possession. You cannot open 'Don Juan' without feeling that your mental vision is being widened and cleared by this man of the world, the offspring of a profligate father and an ill-judging mother. You go through it with the conviction that he saw straight into the meanings of the pageant in which he moved, that he was afraid of

nothing and ashamed of nothing; and, where there is so much chronicled that the most moderate view of right and wrong must characterize as scoundrelly, you can but say, "The pity of it!" Through all the shifting scenes of the narrative you cannot get away from the conviction that in the shaping of the book there was something of what Walt Whitman finely called "the broadcast doings of the day and night." Nothing is due to graces of style, nothing to carefully shaped lines of construction, nothing to conscientious weighing of words, nothing to any appeal to conventionalism; even the octave-writing is often licentious, the metric form slipshod. But the man had thought and lived; and his audacity in stating what he had thought and how he had lived was portentous: above all, he was sincere even in his audacity and licence, and he paints "your world exactly as it goes," and exactly as viewed by a gigantic if somewhat irresponsible and irreverent personality.

It were hypocritical to talk of making allowances for a book like 'Don Juan.' But here, more than almost anywhere, is it the duty of the thinking reader to look a little into the matrix of the stupendous mass of Byron's works. Every time the poet tells his readers something about himself let them weigh it and look at its inner meaning as well as its outer appearance. Here we have some more 'Don Juan' padding. It starts thus:—

The world is full of orphans: firstly, those

Who are so in the strict sense of the phrase;  
But many a lonely tree the loftier grows  
Than others crowded in the Forest's maze—  
The next are such as are not doomed to lose  
Their tender parents, in their budding days,  
But, merely, their parental tenderness,  
Which leaves them orphans of the heart no less.

The next are "only Children," as they are styled,

Who grow up *Children* only, since th' old saw  
Pronounces that an "only's" a spoilt child—  
But not to go too far, I hold it law,  
That where their education, harsh or mild,  
Transgresses the great bounds of love or awe,  
The sufferers—be't in heart or intellect—  
Whate'er the cause, are orphans in effect.

How pathetically personal these stanzas are! How pertinent the question seems, whether the "lonely tree" we call Byron would have grown so much loftier than the rest but for the loss of the "parental tenderness" which the fatherless boy should have had from his mother! How impossible to avoid speculating as to the amount of evil, on the other hand, that was instilled into this "orphan in effect" through his mother's notorious transgressions against all that is implied in the fine phrase "the great bounds of love or awe"! How instinctively the mind turns from these two terrible stanzas to the opening of 'The Deformed Transformed,' to realize once more how that "orphan in effect" had writhed under his mother's base taunts about his lameness, and how deep and bitter an impression they must have left on his heart to have induced him towards the close of his career to seek relief in the creation of a puppet mother whose cruel gibes directed against her hunchback son would, if the draughtsmanship had only been fine instead of poor, have been too harrowing to be tolerable! The wail of the hunchback is harrowing enough as it is;

but with a Sophocles instead of a Byron to have wrought out the conception, what auditory could have borne it? The fact that Byron attempted it is a part of the evidence which collective humanity holds against the woman who brought him into the world and reared him—herself in turn as much sinned against as sinning, though not by her son. Even Mrs. Byron's account with posterity is a debtor and creditor account, if we judge her by results rather than motives. We cannot suppose that she persecuted her "lame brat" for the sake of implanting in him that audacious independence of judgment which is so fascinating and refreshing in 'Don Juan'; yet would it have been there but for her mismanagement? The turmoil of opposites that she set up and constantly stirred in his young mind never wholly sank to rest till he lay on that fatal bed at Missolonghi; and she is doubtless responsible for the basis of fact which the world will not fail to recognize in the eleventh stanza of the new fragment of 'Don Juan':—

Temperate I am—yet never had a temper;  
Modest I am—yet with some slight assurance;  
Changeable too—yet somehow "Idem semper":  
Patient—but not enamoured of endurance;  
Cheerful—but, sometimes, rather apt to whimper;  
Mild—but at times a sort of "*Hercules furens*,"  
So that I almost think that the same skin  
For one without—has two or three within.

To turn from the poet to his editor, we are disposed to the view that, if this fragment of 'Don Juan,' found in manuscript by Trelawny (fourteen stanzas, not fifteen as stated in the 'Recollections'), handed over to Hobhouse, now owned by his daughter, Lady Dorchester, was worth publishing, as we think it certainly was, it was also worth editing. We should have thought that two obviously imperfect lines might have been amended under the customary caution of square brackets—for both are imperfect owing to hasty omission. Stanza v. opens thus:—

There is a common-place book argument,  
Which glibly glides from every tongue;

but it is hardly arguable that Byron did not leave out the word *human* before *tongue* through sheer haste and failure to revise his work. Stanza vi. ends thus:—

What was a paradox becomes a truth or  
A something like it—witness Luther!

Here the word *very* before *like* is obviously omitted; and here again we credit Byron, not Mr. Coleridge, with the oversight. But such patent oversights might have been supplied by either foot-note or bracketed insertion. As a rule, and in more important matters than the conjectural emendation of a mere fragment, Mr. Coleridge's editorship is of high merit. He shows, on the whole, a sound discretion in his retentions and rejections when dealing with the notes of the editor of the seventeen-volume edition. To take a single example from canto v., stanzas c. and ci.—he follows the editor of 1833 in merely setting the right quotation from Horace's Epistles against the "Nil Admirari" couplet of stanza c.:—

And I must say, I ne'er could see the very  
Great happiness of the "Nil Admirari."

That was all that that couplet required or deserved; but the delightful 101st stanza, in which Byron so triumphed in his un-

equalled dexterity of adaptation, needed circumspect treatment, and gets it:—

"Not to admire is all the art I know  
(Plain truth, dear Murray, needs few flowers of speech)—  
To make men happy, or to keep them so"  
(So take it in the very words of Creech)—  
Thus Horace wrote we all know long ago;  
And thus Pope quotes the precept to re-teach  
From his translation; but had *none* admired,  
Would Pope have sung, or Horace been inspired?

The editor of 1833 explains that "the 'Murray' of Pope was the great Earl Mansfield," cites the two couplets from Pope, but does not supply the reference to Pope's works, and adds in a note of thirteen lines Dr. Johnson's defence of Horace as reported by Boswell. Mr. Coleridge cuts down the quotation from Boswell to three lines; but, on the other hand, he inserts the exact reference to Pope's 'Imitations of Horace,' and follows it up with information, probably necessary nowadays, about Creech's Horace, giving moreover "the very words of Creech," which Pope had misquoted for his purpose, just as Byron transposed Pope's couplets to fit them into his sestet. This example also shows one of the reasons why the lover of fully annotated books and Byron will never part with his seventeen-volume edition, notwithstanding the change of fashion and multiplication of authorities necessitating the numerous retrenchments, of which this is but a solitary instance.

The present volume contains four photo-sculpture prints by Messrs. Walker & Cockerell—the charming Holmes portrait of Byron, the Pickersgill portrait of Wordsworth, the miniature of Ninon de Lenclos, and the Fountain at Newstead. The fountain seems to be from a recent photograph; the three portraits have the appearance of being excellent reproductions of engravings; but they purport to be *from*, not *after* the drawing, painting, and miniature.

*Clement of Alexandria, Miscellanies.* Book VII. The Greek Text, with Introduction, Translation, Notes, Dissertations, and Indices. By the late Fenton John Anthony Hort and Joseph B. Mayor. (Macmillan & Co.)

In 1875 Prof. Hort lectured on the Seventh Book of the 'Stromateis' of Clemens Alexandrinus to his students in Cambridge. He could not have chosen a finer work for explanation, for it exhibits the noblest aspects of Christianity, and well repays the study of cultivated men. Prof. Hort left behind him notes on the book, and Dr. Mayor was entrusted with the task of editing them. The notes, however, were fragmentary, and Dr. Mayor resolved to edit the entire text of the book, to supply a translation, to add notes of his own to those of Dr. Hort wherever they might be necessary, and to furnish everything required to enable the student to master the treatise. Hence this book. Dr. Mayor has accomplished his task with complete success. Every page bears witness to the care which he has bestowed on his labour of love.

The constitution of the text presents great difficulties. There is only one MS. of the 'Stromateis' now extant, and there is also a copy of this MS. of a later date. The MS. is in an extremely unsatisfactory condition. Errors abound, words and lines have disappeared, and there are numerous transfer-

ences of words and passages from one part to another. Dr. Mayor has gone minutely into all possible mistakes, with their causes, and has proposed emendations. But emendations in such cases seldom command universal assent. It is easy to propose others. The doubt continually arises whether Dr. Mayor is correcting the inaccurate MS. or the inaccurate author. Nevertheless, Dr. Mayor's efforts deserve the heartiest praise, and several of his suggestions will probably be accepted by most scholars.

The translation is done with great care and accuracy, and the translator has endeavoured to bring out the exact sense of Clement wherever there is an exact sense.

The notes are, of course, copious. They either throw light on the meaning of the peculiar words and phrases which occur in Clement, or they illustrate the assertions made by the father. In these comments Dr. Mayor shows an intimate knowledge of all the writings of Clement, and is particularly successful in explaining both his language and his thoughts by adducing similar passages from Plato, the Stoics, and other philosophers, and by parallel passages from Clement himself.

There are four chapters of introduction. In these Dr. Mayor occupies himself principally with what has been recently written about Clement. In the first he discusses the meaning of the 'Stromateis,' and the author's object in writing them. Recently De Faye maintained that Clement intended to compose three works. Two of these are still extant: the 'Protrepticus' and the 'Pædagogus,' but the third, 'Didascalus,' in his opinion, has not come down to us, the 'Stromateis' being merely an introduction to it. This theory has received too ready acceptance, yet Dr. Mayor has adopted it unreservedly. However, an editor of the Seventh Book should certainly have grappled with it. De Faye allows that the Seventh Book properly belongs to the 'Didascalus,' and, if so, we should have expected Dr. Mayor to inquire how such a fact is consistent with De Faye's theory, and how the Seventh Book found its way into the 'Stromateis.'

The second chapter discusses 'The Influence of Greek Philosophy on the Theology and Ethics of Clement.' It shows a thorough knowledge of the subject and sound opinions on it. But it reads as if it were a polemic against Hatch and Harnack. Probably, if Dr. Mayor could have discussed the subject with these two theologians, he would have found that they were in complete agreement, but that they had expounded the subject from one point of view, and he himself from a widely different one.

The other two chapters, on 'Clement and the Mysteries' and 'Estimates of Clement,' call for no special remark. The book contains three appendixes: one on *avtika*, the second on Clement's use of *av*, and the third on the relation of the Agape to the Eucharist in Clement's writings—all of them good, and supplying materials for much discussion. There are also excellent indexes, one to quotations and the other of Greek words. The whole book reflects high credit on English scholarship.



*Rossetti Papers, 1862-1870.* A Compilation by William M. Rossetti. (Sands & Co.)

THE present volume can scarcely be regarded as a final sheaf of gleanings from the Rossetti papers, since evidence is abundant that similar materials are in existence, and it is difficult to avoid believing that further publications are in reserve. The work must, however, be regarded as supplemental to what has gone before, and its full significance can scarcely be gathered by those unfamiliar with Mr. Rossetti's previous labours in the same field. To the historian of literature much that now first sees the light will be valuable; to the lovers of the dead a portion of it will be painful; to most modern readers the whole will be fairly attractive. How far friends of Dante Gabriel Rossetti will care to peruse the letters, angry or indignant, of the painter to those who, having ordered from him important pictures, sought in his view to recede from their obligations, or treated him with what he considered discourtesy, it is difficult to say. Of course, Mr. William Rossetti is the proper guardian of his brother's fame, and would insert nothing, it may be supposed, that he thought likely to militate against the respect and admiration in which Dante Rossetti is held. One is apt to wish, however, that purely personal difficulties with obscure individuals could have been avoided, or that the painter had followed the example of some of his compeers, and, turning from private patronage, had confided his paintings to the dealers—even to the mistrusted Gambart.

A strangely heterogeneous mass of materials is that which Mr. W. M. Rossetti has "compiled." Less than half of it is connected with Dante Gabriel, much of it consisting of the diary and correspondence of the writer himself, or of the results of his dabbling in so-called spiritualism, which at that time was not wholly discredited. From any participation in the belief in spiritualistic manifestations Mr. Rossetti is careful to guard himself. He allows, however, to emerge the fact that he is interested in or impressed by what he has seen; and he prints at length, though as a rule without comment, the astounding assertions of "Barone" Kirkup concerning his intercourse with Dante Alighieri. Through the greater part of his long life Kirkup—who, on the strength of being created *cavaliere* of an Italian order, assumed, and was conceded by his friends, the style of *barons*—was a firm believer in spiritualism. His Dantesque studies, and the ascendancy obtained over him by Daniel Home the "medium," led to his writing letters on the subject of his association with the spirit of Dante, which, Kirkup asserted, claimed to be responsible for the honours awarded him. Here is a portion of a letter written from Florence, November 13th, 1866:—

"Did I tell you that Dante has lately drawn part of his own portrait, and written his name under it, to oblige me? He spells his name with two l's, Dante Allighieri, which is not the common way in Italy. The writing agrees wonderfully with Leonardo Aretino's description.....It is a sort of Gothic character, but not so ancient as I should have expected.....He is now at Venice. He was with Garibaldi. All

my spirits left me when the war began (except two females), and only came three times, to tell me news before it was known in Florence.....I always said I would believe in a future life if anybody would come back to tell me of it. Well, they have come—perhaps fifty in the twelve last years; and the American minister at Turin told me that in his country respectable and competent witnesses of such facts were counted not by thousands but by millions."

Anything rather than conclusive were Mr. Rossetti's own experiences, which were undertaken under the superintendence of Mrs. Marshall, "the washerwoman medium."

With regard to the most painful episodes of Dante Gabriel's existence a discreet silence is observed, though most of the difficulties and scandals of the period covered come on the carpet. Mrs. Harriet Beecher Stowe's allegations concerning Lord Byron are dealt with at some length, and though most of those who speak or write on the subject express reprobation of Mrs. Stowe or disbelief in her charges, Mr. Rossetti himself, who seems disposed to favour a theory first advanced by a correspondent of the *Times*, that there was, in fact, no blood relationship between Byron and Mrs. Leigh, writes expressly: "I don't at all agree in the obloquy lavished on Mrs. Stowe." The names of Carlyle and his wife appear on p. 97 in connexion with Ford Madox Brown's picture of 'Work,' now at Manchester, in which Carlyle figures by the side of Charles Kingsley. The juxtaposition—and, indeed, the entire paragraph—have no special significance. Maitland, the name under which Robert Buchanan disguised himself when issuing his attack upon 'The Fleshly School of Poetry,' is not to be found in the index; but Dante Gabriel Rossetti, who had an inkling of the character of his antagonist, seems to have anticipated something of the sort, since he wrote to his brother: "Swinburne's article will be in the *May Fortnightly*, one by Skelton in *May Fraser*, and Top, I trust, in *May Academy*. So Buchanan may, let us hope, be caught just in the act." What follows, involving as it does an expression of Rossetti's estimate of Buchanan, the editor suppresses. Top, it may be said, = Topsy, a favourite and endearing name among his friends for the author of 'The Earthly Paradise.'

Ruskin's name is of frequent occurrence, and the temporary breach of relations between him and the painter-poet—quarrel it cannot be called—is one of the topics introduced. It grew out of Ruskin's disapproval of Rossetti's later methods and work, and is, perhaps, more interesting in its bearing on Ruskin than upon Rossetti. The former signs himself to the end "ever your affectionate" or "affectionately yours." Concerning Correggio, as to whose value there was a difference of opinion, Ruskin wrote conciliatorily:—

"I know exactly how you feel to him, and would no more dispute about it than I would with Gainsborough for knowing nothing about Albert Durer, or saying he, A. D., drew nothing but women with big bellies."

Rather remarkable, and possibly a little indiscreet, are the revelations concerning Ruskin's later love affairs. One of these is with a lady whose Christian name is Rosey, a handsome girl of nineteen, of considerable

fortune, whose "affection was roused towards Ruskin by her learning at full the peculiar circumstances of his first marriage." Our diarist proceeds: "She is in love with him, and he with her; but her parents interpose objections, and she is at present precluded from corresponding with Ruskin." A cessation of intimacy between Rossetti and Mr. Frederick Sandys is in part explained, but the matter interests only a limited circle. Some of Rossetti's criticisms upon his contemporaries are outspoken. Albert Moore he meets once, and pronounces "a dull dog." Dull dogs are, he holds, "best avoided," and when he met him again he was as though he knew him not. Inchbold (J. W.), he declares, "is less a bore than a curse."

Mr. Wm. Rossetti's diaries, from which too many extracts are given, are principally descriptive of scenery or pictures encountered during journeys abroad, in only one of which he was accompanied by his brother. These are naturally well written, though the author sometimes ventures upon such affectations as "the lumour of dawn." References are occasional to the Plint sale, when works by the principal Pre-Raphaelite painters which Plint had commissioned or bought went at ruinous prices. Thomas Edward Plint (not E. T.) was a typical Yorkshireman, and was the first to see the promise of the young school of painters. His premature death, and the necessity of administering at once to a difficult estate, on the product of which a large family was dependent, were principally responsible for an almost unprecedented collapse in prices. The particulars of this are even now imperfectly known. In a letter to Ford Madox Brown, *à propos* of the one brief misunderstanding that seems to have existed between the two, Rossetti uses the words:—

"I regard all women, with comparatively few exceptions, as being so entirely loose-tongued and unreliable that to suggest such qualities in one does not seem to me to interfere with any respect to which a member of the sex is likely to have any just pretension."

Some assertions concerning Sir Percy Shelley and the first Mrs. Shelley on p. 332 should not have appeared, especially since the statements made on the authority of Mr. J. B. Payne are admitted to be "egregiously wrong." Certain statements with regard to the authorship of articles in the *Athenæum* are inaccurate. One of the most solidly valuable parts of the book is that in which Mr. Rossetti shows under what conditions he prepared his edition of Shelley. Among those, in addition to the people already named and the members of Rossetti's own family, of whom we hear are William Bell Scott, Sir E. Burne-Jones, Miss Boyd, Moncure D. Conway, F. S. Ellis, Froude, Dr. Furnivall, Dr. Garnett, Mrs. Gilchrist, Dr. Hake, P. G. Hamerton, W. J. Linton, Mazzini, Millais, Mrs. Morris, F. T. Palgrave, Mr. Swinburne, J. M. Whistler, Walt Whitman, and Thomas Woolner. Though there are sundry things that might with advantage have been omitted, the book casts a light upon Rossetti in the days before illness and consequent mistrust had darkened his days, and the task of reading its five hundred pages is pleasant throughout.



*A History of French Versification.* By L. E. Kastner. (Oxford, Clarendon Press.)

MR. KASTNER'S 'History of French Versification' is the most learned, thorough, and impartial treatise on the subject which has yet been published. He has endeavoured, he tells his readers, to apply the historical and scientific methods of Tobler's 'Vom französischen Versbau alter und neuer Zeit,' which deals mainly with Old French verse, and with that only in certain phases, to a complete history of French versification, from the earliest times to the *vers-libristes* of the present day. The arrangement of his book is singularly clear and methodical, and he has successfully resisted the temptation to turn a theoretical treatise into a criticism of literature. Indeed, while awarding more space than any scholastic writer has yet given to the metrical theories of the Symbolist school of French poetry, he is so strictly impartial as to leave one in doubt of his personal sympathy with even a writer like Verlaine, whom he quotes on almost every possible occasion. That he has his own very definite opinions is not for a moment to be doubted, and it is greatly to his credit that he has shown himself so singularly destitute of prejudice on a subject in regard to which it is not altogether easy to be quite impartial. One or two inexplicable omissions may, indeed, be noticed; principally the omission of any reference to Baudelaire, and secondly the omission of more than a single, and quite vague, reference to Mallarmé. Is this due to some inexplicable prejudice? It can scarcely be due to ignorance of two of the most conspicuous and significant poets of the nineteenth century, two poets whose work affords unusual opportunities for studying the problems of French prosody. One theoretical book, also, we miss from the very copious list of sources which Mr. Kastner has consulted. This is the most curious 'Prosodie de l'École Moderne' of W. Ténint, published in 1844 (that is to say, immediately after the performance of 'Les Burgraves'), with a preface by Victor Hugo which is scarcely less than a literal *imprimatur*. Only from this book can the Romantic theory of prosody be perfectly apprehended, and, apart from this particular "actuality," it is a treatise of considerable excellence, even if it cannot be said to have become, as Victor Hugo prophesies, "partie de la loi littéraire."

Two really serious contributions to the study of French verse by M. Rémy de Gourmont are also neglected by Mr. Kastner: the 'Esthétique de la Langue Française' of 1890 and 'Le Problème du Style' of 1902. Mr. Kastner's attitude throughout his book is an independent one, as will be seen if we consider the careful justice of his treatment of the question of the *e* mute, of *enjambement* or "overflow," of the hiatus, of the so-called poetic licences, of rich rhyme, of the sonnet. On all these difficult subjects he is admirably clear, well balanced, sufficiently explicit, and yet concise. In the chapter on fixed forms, such as the sonnet and the ballade, his examples almost form an anthology, and a very well-chosen one. Everywhere the lines and stanzas quoted are selected with both care and taste. Many apparent anomalies in

modern French verse are explained and justified by tracing them back to their forgotten origins. The change of the Old French *oi* into the modern French *ai* (consolidated by Voltaire in 1732) is shown in its natural growth, through the change of pronunciation, and the absurdity of Hugo rhyming *mer* and *écumer* is made evident in a brief but compact account, with dates and examples, of the gradual evaporation of the final *r* (which in the sixteenth century made it perfectly correct for Balaï to rhyme *mer* and *allumer*) not only out of verse, but out of common speech. Perhaps Mr. Kastner is hardly emphatic enough on the slovenliness of such rhymes as *Vénus* and *nus*, which are rhymes only to the eye, not to the ear. Quoting them from Chénier, from Hugo, from Gautier, he says, indeed, mildly that they "really only satisfy the conditions of assonance, but not of full rime." If he had read M. de Gourmont he might have said, with more emphasis:—

"Il faut donc, lorsqu'on veut écrire musicalement, n'interroger que son oreille et se défier de ses yeux.....Les poètes français, s'ils ne veulent pas continuer à être victimes du désaccord entre la parole et l'écriture, qu'ils fassent les aveugles, qu'ils oublient les chimères de l'orthographe et qu'ils n'écrivent rien sans consulter l'oracle,—l'oreille."

This sound principle, however, is, for the most part, accepted by Mr. Kastner, and in a liberal-minded chapter on the nature and use of hiatus he very justly concludes: "It seems rather that the avoidance or admission of the concurrence of vowel sounds had better be left entirely to the poet's ear." The novelty and the audacity of such a judgment can only be thoroughly apprehended when the student realizes all that is meant in saying that

"the Romanticists, ardent innovators though they were in many other respects, left the rules concerning the hiatus between two vowels untouched, as did also the Parnassians their successors."

Only the poets of the last twenty years have, as Mr. Kastner says, "shown less respect for tradition"; and already they have the Clarendon Press on their side.

In discussing the question of the mute *e* Mr. Kastner is not less daring and not less logical. "It cannot be denied," as he says, "that the methods followed by French prosody for the counting of the feminine *e* in verse are in contradiction with the present pronunciation even of cultured society, in which the feminine *e* has really become a *mute e*, except in the few cases where it serves to prevent an ugly and heavy conglomeration of consonants. Already at the time of the Renaissance the feminine *e* after a consonant or vowel was only faintly audible.....What is truly incomprehensible is that modern poets have not yet dared to traverse rules set up centuries ago, and measure their verses according to the existing pronunciation."

In 'Le Problème du Style' M. de Gourmont, advocating precisely such a system (not unlike that of Mr. Bridges in English verse) of measuring verses by their pronunciation, points out that the actual non-existence of a mute *e* in French does not by any means change every line of verse, as it is now written, into a line of different length: "Une finale sonore et très vibrante est nécessairement longue, car il faut la lier par un prolongement de son à la syllabe initiale

suivante." And he points out that *la douce fleur que j'aimais* is essentially a verse of the same length as *la douce femme que j'aimais*, though, according to the present system of versification, it does not make a verse at all. "Le maniement des finales vibrantes," he concludes, "demande un sens musical exquis, beaucoup d'oreille et de fermer les yeux."

In reading the *vers libres* now almost universally written by French poets it will be seen that these new forms of verse are good or bad in proportion to the delicacy of ear which has found its own musical equivalents for the fixed counting of syllables, and that a really good poem in *vers libres* is just as obedient to the law of number as a poem in counted syllables, sometimes more so. There is more variety of pause, but there should be no more rhythmical licence. The difficulty of writing in *vers libres* is much greater than the difficulty of writing in fixed verse, just as in English it is more difficult to write well in the metre of 'The Unknown Eros' than in the metre of 'The Angel in the House.' The "catalectic" metre of Patmore and the *vers libres* of French poets have alike, as Patmore says of his own form, been discredited with ordinary readers "by the far greater number of abortive efforts, on the part sometimes of considerable poets, to adapt it to purposes with which it has no expressional correspondence; or to vary it by rhythmical movements which are destructive of its character."

But the essence of this verse is that it can "employ the pause (as it does the rhyme) with freedom only limited by the exigencies of poetical passion." Take, for instance, the opening lines of 'Wind and Wave':—

The wedded light and heat,  
Winnowing the witless space,  
Without a let,  
What are they till they beat  
Against the sleepy sod, and there beget  
Perchance the violet!

These lines could be printed in two or three different ways, so as to form verses either of ten syllables or of twelve syllables, and they would not become unrhythmical in being thus printed. The lines which Mr. Kastner quotes from M. Vielé-Griffin could also, as he says, be similarly rearranged. But would they, as he says, "not lose, but rather gain," by being thus rearranged? Here are the lines as M. Vielé-Griffin wrote them:—

Je leur dirai,  
Que rien ne pleure ici,  
Et que le vent d'automne, aussi,  
Lui qu'on croit triste, est un hymne d'espoir;  
Je leur dirai,  
Que rien n'est triste ici, matin et soir.

This is how Mr. Kastner rearranges them:—

Je leur dirai, que rien ne pleure ici,  
Et que le vent d'automne, aussi,  
Lui qu'on croit triste, est un hymne d'espoir;  
Je leur dirai, que rien n'est triste ici, matin et soir.

If, as Mr. Kastner says, they produce the effect aimed at as satisfactorily as in their original form, something would no doubt be done to prove that they were not "dictated by emotional necessity." But do they? And would the lines we have quoted from Patmore produce the same effect if read in lines of ten or twelve syllables? We can but say emphatically, No. The

musical quality would in some cases be obscured; it might be possible eventually to read them as the poet meant them to be read, but it would be much more difficult to divine his intention. Why should not that intention be made as clear as possible? It is only when *vers libres* are written by poets of imperfect ear that they, as Mr. Kastner says, "cease to be French verses."

Mr. Kastner's account of the alexandrine, the most largely used form of French verse, is, on the whole, good, but he is not quite so simple and so logical as Ténint in his treatment of the *vers brisé*. Ténint shows that the verse of twelve syllables, instead of being a verse made up of two equal halves of six syllables each, with a pause after the first six syllables, is a verse containing eleven other different forms of verse, from the verse of one and eleven syllables to that of eleven and one—that is to say, that the caesura can be placed after the first syllable, after the second, and so forth, as legitimately as after the sixth, where for the most part it was placed in French poetry before Hugo. And he shows, by extracts from Corneille, Racine, Molière, &c., that in spite of theories every variety of pause is to be found somewhere or other in these writers, the nominal middle caesura being in point of fact no caesura at all, as in this line from Molière:—

Oui, votre crédit m'est un moyen assuré—

in which the pause, in speaking, comes after "oui," and all the rest is pronounced in a single breath.

Mr. Kastner's singular omission of Baudelaire from the nineteenth-century poets whose works he has consulted has already been mentioned. This omission has entailed several unfortunate consequences. On p. 238 he gives a long and fairly complete list of "the best-known French sonnet-writers of the nineteenth century," in which the name of Baudelaire does not occur. Now Baudelaire is more conspicuously a sonnet-writer than any considerable French poet, except Herédia, of the nineteenth century. Almost half of his poems consist of sonnets (72 out of the 154 poems contained in the *édition définitive* of the 'Fleurs du Mal'). He is also one of the few writers, before Verlaine, of the sonnet *renversé*, and one of the very few writers of sonnets in lines of different length: a form not even mentioned by Mr. Kastner. One of these sonnets, 'La Musique,' written in lines of twelve and of five syllables, is also an example of a form of strophe which Mr. Kastner does not mention in his almost exhaustive chapter on the strophe. In Baudelaire may be found several other strophes of which he makes no mention: the four-line strophe of eight and of five syllables alternating, used in 'Le Serpent qui Danse' and in 'L'Amour et le Crâne'; the four-line strophe made up of three lines of seven syllables, followed by one line of four, used in 'A une Mendiante Rousse'; and the twelve-line stanza, with refrain, of five and of seven syllables, used in 'L'Invitation au Voyage.' These omissions leave a few regrettable gaps in a chapter which is, as a whole, a model of care, diligence, and good arrangement.

To any one interested in the subject of French versification, a subject of which

admirable critics like Matthew Arnold have shown themselves almost ostentatiously ignorant, Mr. Kastner's book can be cordially recommended. It is a piece of exact scholarship, but it is without pedantry, and it makes its somewhat technical subject as interesting as any technical subject, technically treated, can well be made.

*Studies in Theology.* By J. Estlin Carpenter and P. H. Wicksteed. (Dent & Co.)

THE titles of the essays included in this volume indicate that subjects have been chosen which are of commanding interest, whatever the religious or dogmatic attitude of the reader may be. Among them are: 'The Religion of Time and the Religion of Eternity,' 'The Place of Immortality in Religious Belief,' 'The Relation of Jesus to His Age and our Own,' and 'The Place of Jesus in History.' In the first essay, 'The Religion of Time and the Religion of Eternity,' Mr. Wicksteed, after an interesting survey of phases of the life of the later Middle Ages, discusses the conceptions of eternity, fruition, and the vision of God, and says:—

"Creatures of time as we are, we may rise more and more as our life strengthens and deepens into a life to which succession does not, indeed, cease to matter, but to which it matters less and less, while co-existence matters ever more and more. We too, in our measure, seeing God, may see as God sees. The wild exhilaration of searching and struggling may give place to the deep joy of having found and vanquished. The life of knowing and of loving may be found supremely worthy. We may taste a life not worth the wooing only, but worth the winning and enjoying."

Religious men who recognize the full significance of this enjoyment are not forced into agreement with Mr. Wicksteed's interpretation of the demand of this present age, with its belief in triumphant progress. "A Christ of limited (though it be self-limited) knowledge," he says, "a Christ who is an actual participator in the struggles of life, and has not won, but is yet winning, His victories, is the God demanded by our age." Enjoyment even of the beatific vision may imply the cessation of duty, and perhaps, therefore, of the true life, and in any case is selfishness—no doubt the finest—which involves abstention from the movement for the welfare of society, without which the individual cannot be made perfect. Such enjoyment, beyond the consciousness of harmony with the Divine will, is not for man, some may assert, because as man he knows not with the fulness of God, but in part; and if, living according to his nature, he must labour and strive, then certainly he will not demand a Christ who, were He only "winning His victories," would cease to be the symbol of a Divine Humanity and the assurance of the realizable possibilities of that nature.

In the same essay Mr. Wicksteed discusses the relations of the Renaissance and the Reformation, and, after saying that they should not be treated as two related sides of a single movement, declares that "on a closer inspection they appear to be not only distinct, but to a great extent mutually hostile and destructive." He finds that their common antipathy to the

Middle Ages caused them to ignore their own fundamental hostility. It is true that the Humanists went back to Greek and Latin literature, and the Reformers to early Christianity (or professed to do so); and the destinations, it may be admitted, were very different. But on the other hand, there is Germany was an active Humanism in Reformation; and further, in each of the movements there was a stage—one and the same—of critical examination of existing authorities. The negative element in each movement, apart altogether from the attitude of Humanists and Reformers to the Middle Ages, was necessarily the same.

Mr. Carpenter's essay on 'The Place of Immortality in Religious Belief' illustrates the charm of style and the deeply religious cast of thought which mark his contributions to this volume. Besides his speculations are suggestive, and full of interest for students of the science of religion. Speaking of conditional immortality, he says the doctrine

"is only one degree less terrible than the conception of an everlasting hell; for both imply that the intention of God may be perpetually frustrated. His purpose continually baffled, His plans resisted, and His will undone."

The doctrine of immortality, which cannot obtain a scientific proof, is strengthened by ideas such as that set forth in these words, which serve to show the quality of Mr. Carpenter's style:—

"Can we conceive God as contemplating with indifference the departure of His beloved? If those who have served Him most faithfully, known Him most truly, and realized the fellowship of His spirit most closely pass away, might we not say, after the logic of our affections, that God must suffer perpetual bereavement and bury the unfulfilled promise of His creation in our graves? And so the long procession of humanity would seem no better than a funeral train where the love of the Eternal is for ever cut short by our mortal years, and the response for which He was preparing us is silent and still."

Apart from the Unitarian position of the essayists, there are many things in this volume which will appeal to the representatives of any phase of religion, and these things are always reverently stated.

#### NEW NOVELS.

*Susannah and One Elder.* By E. Maria Albanesi. (Methuen & Co.)

WE cannot congratulate the author of this book on her choice of a title, the fitness of which begins and ends with the fact that the heroine's name is Susannah. She is an attractive personage, delicately portrayed, and her conduct towards one of the irritable neurotic mothers so common in modern fiction is scarcely less unselfish than her acquiescence in the plotting of an objectionable married sister. This lady, to divert her husband from a fit of jealousy, induces Susannah to feign an engagement with the man he suspects. As the young people concerned have never even met, the device is obviously absurd, and would inevitably have been detected in real life. But if the possibility of this deception, on which the whole story turns, be once admitted, the rest is pleasant enough, and the lovable heroine finds happiness in due course.



*Dragooning a Dragoon.* By E. Livingston Prescott. (Hutchinson & Co.)

THE process foreshadowed in the title-page is all too long. The conception of an over-indulged son, more weak than wicked, who disgraces himself when faced by what seems an abyss of trouble, and of his punishment of the takes in his own hand on a pedestal of precocious sonship, may pass, though both parties are too exaggerated to be natural. But the long-drawn history of the cruel torture inflicted by the father on the son, and of the son's poor-spirited endurance of the same, is dull. That is the truth about the story. There are alleviations. "Gip's" brother officers show rather an impossible amount of kindness, and the heroine brightens the concluding chapters, which deal with a general distribution of orange blossoms.

*The Baptist Ring.* By Weatherby Chesney. (Methuen & Co.)

THE action of this story moves rapidly. Fourteen days after the funeral of a wealthy landowner the family lawyer, in unnecessarily reading the will to the relations, says, "Probate was granted only yesterday." Compared with this arrangement, the statement that two men are "sole executors," and the lawyer's subsequent action in following the elder son about the room with a shilling, cease to be surprising. This, however, cannot be said of the catastrophes that chase one another through the pages, beginning with a particularly gruesome railway accident, and ending with the burial of the villain alive. The state of things between these two events is best described in the author's own words: "It was simple pandemonium." The device which indirectly gives its title to the book shows some ingenuity, and we therefore forbear to disclose it.

*Padmini: an Indian Romance.* By T. Ramakrishna. (Sonnenschein & Co.)

THIS little book is prefaced by a kindly note of introduction from Mr. James Bryce, who tells the public that he met the author in Madras some years ago. After saying that his knowledge of the annals of Southern India of the period concerned is too slender to admit of his passing an opinion upon the manner in which the Indian life of that day is here presented, Mr. Bryce adds:—

"But I willingly take this opportunity of expressing the interest which students of history feel in the rise and growth of an Indo-English literature—that is to say of a literature written by natives of India, using the English tongue as a means of conveying their thoughts not only to Europeans, but also to those dwellers in India who use an Indian vernacular different from their own.....Nothing is more to be desired in the interests both of India and of England than that the various peoples of India and the people of England should have better means of trying to understand one another."

'Padmini' is not a romance, or not, at all events, as we understand the word in England. But it contains romance none the less, and interesting little historic stories of various kinds. It is, roughly speaking, a brief collection of folk-lore, of facts, and of legends of life in the southern part of

India during the sixteenth century. The different episodes are by no means well connected, and the interest of the whole cannot be said to be well sustained. But the chapters possess a distinct interest of their own, if only by reason of the point of view they illustrate, which is naturally fresh to an English reader. The author's style is distinctly Oriental, though his English is fluent enough, and his knowledge of our language is such as to eliminate all Eastern fire from his diction. What remains is not flowery, but it is verbose. The reviewer finds in this volume the longest sentence he has ever encountered in English, beginning on p. 43 and ending on p. 45. It contains more than a dozen clauses and some forty lines. Immediately afterwards come several sentences of three words each. Still, the book is worth reading.

#### BOOKS OF TRAVEL.

WE referred last week to *Letters from the Holy Land*, by Elizabeth Butler (A. & C. Black). Sir William and Lady Butler are an extraordinary pair of tourists. If there be hardly any English soldier equal to him with the sword, there is certainly none equal to him with the pen; if there be hardly any English artist (if we may call so Irish a pair English) equal to her with the pencil, so this little volume shows that there are none superior with the pen. The book is very short; it can be read easily at one sitting, but this not because of its shortness, but because of its perfect charm. It is but a series of impressions in colours and in words, written in a series of letters and sketches to the author's mother; yet there is no book which the tourist would be better advised to take with him were he starting to visit Palestine for the first time. It is the tone of the book which is so exceptional, the mental attitude so rare to find in any modern traveller. The sense of artistic beauty and picturesqueness, the love of Eastern life with all its unchanging fascination, are here combined with the simple devoutness of a pious woman, feeling everywhere the great traditions of the Gospel, and detecting the far-off echoes of the feet of Christ over all the hills and in the caves and by the fountains of that everlasting goal of the world's pilgrimage.

All the material conditions which secure the vulgar comforts of life were fulfilled for Lady Butler. She had not only exquisite spring weather, she had the undivided attention of Cook's agent, profaned by no herd of vulgar companions; she had, moreover, her husband with her, a man used to saying to his servant, "Do this," and he doeth it, and well experienced in bringing an army, not to say a pleasure party, through wilds and deserts. No traveller was ever more worthy of these attentions, for they enabled her to throw her whole mind into the weird beauty of the country and the holiness of its story. Though a Romanist, and therefore not supposed to study her "Douay," she knows it far better than most of the English and American Protestant pietists who are personally conducted to Palestine every year, and she observes with the most striking appreciation that of all the books on Palestine for the mere tourist to read, the only one worth mentioning is the Bible. She, quite rightly from her point of view, puts aside all sceptical objections to the popular identifications of holy places, and believes firmly in the Cave of Machpelah, the home of St. Elizabeth, the Well of Jacob, &c. The general truth of these things outweighs in her mind the particular mistakes which tradition may have made.

Lady Butler's sketches are, of course, good,

but when she seeks to reproduce the mere colour of a bare landscape the process of printing in colours does not adequately respond to her desire. Where features of interest are added, groups of men and horses, the walls and minarets of a city, and the like, we get admirable help in realizing her vivid descriptions. Last, but not least, may be noted her loving interest in the flowers of the field, which appear as the natural ornament of almost every page in her charming letters.

*On the Coasts of Cathay and Cipango Forty Years Ago* (Elliot Stock), by Mr. William Blakeney, R.N., though long ago anticipated as an historical record, will come to many an old salt as a pleasant reminder of service in the Far East in the days when sailing ships were still representatives of England's power, though steamers and gunboats were fast superseding them. Mr. Blakeney was paymaster and assistant surveyor of the Actæon surveying ship, which—after a voyage of unusual length—arrived at Hong Kong towards the end of 1857, and was there joined by her captain, Thornton Bate, who had been waiting for her. Bate was a noble fellow, who could not forget that he was an officer before he was a surveyor, and his spirit was vexed at the idea of his ship's being sent north when fighting was going on in the south. He brought his arguments and influence to bear on the admiral with such effect that in the following December, when the river fleet was assembled before Canton, the Actæon was there; Bate was landed with the naval brigade, or rather on the admiral's staff, and was killed by a gingle bullet from the wall, while he was observing the height, as a guide to the escalading party. The Actæon after this went north to Shanghai; but times were troubled, the force at the admiral's disposal was small, and when Lord Elgin decided to go up the Yang-tse, it was thought well that some qualified surveyor should accompany the expedition in a gunboat. Mr. Blakeney had thus an opportunity of seeing and helping to chart the river, till then practically unknown to Europeans. The Actæon was afterwards employed in the Gulf of Pe-che-li and on the coast of Corea; was in company with the Algerine when her commander—Lieut. William Arthur—found that commodious port which has been practically yielded to the Russians; and entered the harbour of Wei-hai-wei, the chart of which, as Mr. Blakeney now gives it, explains in a way that has not been previously shown to the general public why it has not been considered worth while to keep it as a man-of-war harbour, though it makes it more mysterious than ever why the doing so was ever contemplated. Over by far the greater, over all the most sheltered part of it, the depth of water is not more than from 3 to 3½ fathoms; a modern English battleship cannot ride safely in less than 5½ or 6 fathoms. Fortunately Mr. Blakeney has not indulged in much history, and personal reminiscences are always fresh. To those who remember the station at the time, the reading of this little volume will be like a meeting with old friends. The pictures, too, are excellent, being derived from drawings by Mr. F. le B. Bedwell, also a naval paymaster, who, rather more than forty years ago, drew the illustrations for Laurence Oliphant's 'Narrative of the Earl of Elgin's Mission to China.'

*Basutoland: its Legends and Customs.* By Minnie Martin. (Nichols & Co.)—The little Crown colony of Basutoland—though its past history is not free from difficulties and complications—may be looked upon as an object lesson in the difficult art of dealing with primitive races. If matters are to-day in a more satisfactory state there than elsewhere, it is chiefly because its administrators—notably Sir Marshal Clarke—have grasped the great principle, that to rule such people successfully



you must do so through their own chiefs, leaving their tribal institutions as far as possible intact. The literature on Basutoland is scanty compared with that which exists for other parts of South Africa. Casalis's 'Les Bassoutos' must always remain a standard work, but it was published so long ago as 1859; and though Canon Widdicombe's 'Fourteen Years in Basutoland' (1891) contains a large amount of useful information, it is somewhat more limited in scope. Mrs. Martin's pleasant little book makes no pretensions to exhaustiveness, and does not even profess to treat the matter from a scientific point of view; yet as the outcome of ten years' residence, and direct intercourse with the natives, it is decidedly worth attention. No doubt she prints some unsifted hearsay; it is difficult to believe that any outsider can gather trustworthy details as to what happens in the "schools" or "mysteries" (the Yao *unyago*); and though it is quite possible that old women may occasionally, as alleged, make use of this custom to get rid of a girl against whom—or her parents—they may have a grudge, yet the statement that the boys at the analogous ceremony "begin by torturing and killing animals, and then do the same thing to human beings," implying, as it does, a systematic practice, surely needs verification. In the very next paragraph we are told (truly enough) that "the people are not naturally cruel"! The whole subject of these mysteries, though in some respects scarcely suited for general discussion, is full of interest to the ethnographer. Messrs. Spencer and Gillen have thrown considerable light on them as they exist in Australia; and we fancy that, were as much known about the Bantu ritual, it would appear to be a more or less attenuated survival. The Bantu race as a whole may be said to have advanced from the "savage" into the "patriarchal" stage, but with important local differences—e.g., the Yaos count kindred through the mother; the Zulus no longer do so, but their language affords clear indications that they once did.

But such profundities lie altogether outside the scope of Mrs. Martin's book, though she evidently has a taste for folk-lore, and has collected some ten stories, which we do not think she has improved by trying to retell them in a more effective fashion, though it is certainly true that the long-winded native style may be condensed with advantage in a translation which aims at being readable rather than scientific. Some of these stories are identical, or partly so, with tales in M. Jacottet's 'Contes Populaires des Bassoutos' (Paris, 1895), but it is undoubtedly evident that they are independent versions. Thus the story of 'Takane' is the same as 'Masilo et Thakane,' and also resembles the first part of 'Monyohé.' But in M. Jacottet's version Masilo is Thakane's brother. Whether Mrs. Martin has purposely softened down this point by calling him her cousin it is difficult to say, but it may be suspected that from a Basuto point of view there would be little difference. M. Jacottet says "Il regardent comme coupables les mariages contractés entre parents rapprochés, et vont même, sous ce rapport, plus loin que beaucoup d'Européens." It is a pity to overlook what is really, in its crude way, a strong ethical motive in the tale. 'The Sun Chief' is evidently the same story as the one given by M. Jacottet under the title 'Khoédi-Sefoung' ('Moon-on-the-Chest'), and 'Lelimo and the Magic Cap' as 'Tsélané.' The latter is, we believe, also a Herero story. 'The Famine' is not only in M. Jacottet's collection, but also occurs (with variations) in Dr. McCall Theal's 'Kafir Folk-lore' as 'The Bird that made Milk.' 'The Village Maidens and the Cannibal' seems identical with a story very popular in the Shire Highlands, which we have often heard told in China, though never successful in obtaining a complete version.

It is rather regrettable that Mrs. Martin should have thought it necessary to insert a chapter of horrors, under the heading 'Boers and Basutos.' Not much good can be done at this time by raking up individual cases of cruelty—not, we fear, peculiar to the Dutch race. The author fails to take into account the enormous number of Dutch people who are just and humane according to their own point of view—viz., that the native is an inferior being, and you must treat him accordingly, and not expect too much of him. Many people whose theory is more humanitarian behave far more unfairly (and frequently land themselves in grave complications), through expecting impossibilities, and failing to make allowance, not so much for inferiority, perhaps, as for difference. Mrs. Martin has some apprehension of this truth—at least, so we interpret the concluding paragraphs of the chapter, which are a well-meaning mixture of platitude and fallacy. It is curious to find people solemnly insisting over and over again that, whatever happens, the native "must be taught" to respect the white man—as if such teaching were possible in any way but one: for the white man to show himself worthy of respect. No one is quicker to recognize true greatness than the African, while he has the unerring instinct of childhood for detecting the sham.

#### SCOTTISH LITERATURE.

*Journal of a Tour in the Highlands and Western Islands of Scotland in 1800.* By John Leyden. Edited, with a Bibliography, by James Sinton. (Blackwood & Sons.)—It was Sir Walter Scott who referred to Dr. John Leyden as "a name which will not be soon forgotten in Scottish literature." Allan Cunningham said he never heard Scott mention Leyden but with "an expression of regard and a moistening eye." These tributes, to say nothing of the fact that some have discovered in Leyden the original of Dominie Sampson, impart an interest to the present work which it would hardly arouse for its intrinsic merits alone. Mr. Sinton explains that the manuscript of the 'Journal' came into his hands about two years ago. It had been purchased at Sotheby's some three years before that, but nothing has been discovered as to its former owners, nor is there anything in the volume itself to throw any light on its history. Scott left an account of the 'Journal' in his 'Miscellaneous Prose Works,' and it is from him that we learn of Leyden's companions on the tour—a couple of young foreigners who had studied at Edinburgh the previous winter. He described the 'Journal' as a "curious monument" of Leyden's zeal and industry in investigating the decaying traditions of Celtic manners and Celtic story, and added that it contained much valuable information "which is now probably lost to the public." This was said with Scott's usual generosity. The well-informed reader of to-day will see in the 'Journal' a rather slender contribution to the literature of the Scottish Highlands.

The itinerary of the tour undertaken by Leyden and his friends—for the most part afoot—may be briefly sketched. The party started from Edinburgh, and proceeded by Linlithgow and Falkirk to Stirling, passing over the field of Bannockburn, with such patriotic emotions in Leyden's case that "had an Englishman presented himself, I should have felt strongly inclined to knock him down." They called on Ramsay of Ochtertyre, who advised them to substitute a voyage to Norway for the proposed excursion into the remote Highlands; and after visits to Callander, Loch Katrine, and Loch Lomond, arrived at Inveraray, where they dined with the Duke of Argyll. Here Leyden, who was a phenomenal linguist, put in the evening with "a vocabulary of French, German, Polish,

and Latin." Making their way to Oban, the pedestrians went to see Staffa and Iona, where they found "a number of swains and nymphs on the shore, neither beautiful nor elegant, instead of tending their flocks and herds, very busy making kelp." The manufacture of kelp was then an important industry, and Leyden mentions the interesting fact that, owing to the war with Spain, it was being sold for twelve guineas per ton—more than double the price obtained in time of peace. The further route of the travellers took them to Eigg and Muck, Glencoe, Ben Nevis, the towns of Inverness, Nairn, and Aberdeen, the valley of the Dee up to Braemar, and that of the Tay from Killiecrankie down to the Ochil Hills. Many adventures befell them in the course of the journey, some amusing, some highly dangerous. They were like to be drowned more than once, they had often to tramp for miles on empty stomachs, and one day a driver occasioned them some concern through having partaken too freely of "the universal medicine of the Highlanders." At one wretched roadside inn Leyden was mistaken for an itinerant preacher, because he carried some books under his arm, and, declining to give a specimen of his oratorical powers, was actually denied refreshment! There is a great deal in the 'Journal' about the geological features of the districts traversed, but comparatively little is said about the condition of the people, their manners, and their traditions. Here and there the scenery is described, but the romantic movement had not set in when Leyden wrote, and his descriptions impress one as somewhat stiff and wanting in colour. The Ossian controversy was still engaging the attention of the literary world, and Leyden kept the question before him all through. He made diligent search for the supposed originals of 'Fingal' and 'Temora,' and other of Macpherson's creations, with, for the most part, rather discouraging results. Nevertheless, as Scott puts it, he adopted an opinion more favourable to the authenticity of Ossian "than has lately prevailed in the literary world." It ought to be added that only the first part of the tour is thrown into journal form, the latter portion being composed of letters to Scott, Dr. Robert Anderson (the editor of the 'British Poets'), Prof. Thomas Brown, of Edinburgh University, and "J. R.," probably Leyden's early college friend James Reddie. The appended bibliography, which seems to be fairly complete, will be found useful by those who may have occasion to deal with Leyden and his work. But why is there no index?

*The Scots in Eastern and Western Prussia: a Sequel to 'The Scots in Germany.'* By Th. A. Fischer. With seven Portraits and a Map. (Edinburgh, Schulze & Co.)—True to his promise, Mr. Fischer has not been long in following up his earlier volume with a fuller account of the commercial aspect of the Scots migration to Germany; and even now he has to assure us that another volume would be necessary to deal exhaustively with the Scottish officers in the service of Poland. That, however, were a contribution to romantic history. The present volume, on the other hand, is not merely antiquarian; it throws an extremely interesting light on the great question of fiscal policy which Mr. Chamberlain is urging upon the country. Mr. Fischer is not a philosophic historian. He builds up his structure with Teutonic laboriousness, setting down merely the bald facts; but when, on his very last page, he says that the German provinces "must be considered as the Canada and Australia of the seventeenth century," he is dimly conscious that his subject forms one aspect of much of the present-day discussion. German competition unquestionably occupies a large place in forcing to the front the question of preferential tariffs, and Mr. Fischer's book serves to show us how

much the Scot did to make the German into an adventurous trader, and how much he was hated for the part he played. "It can scarcely be doubted," says a German writer quoted by Mr. Fischer, "that the peculiar compound of stubbornness and shrewdness which characterizes the inhabitants of the small towns of Eastern Prussia has its root in the natural disposition of the Scot." The irony of the turned table of to-day is too obvious to be underlined.

Mr. Fischer has had to enlarge his view of Scots influence, for he feels compelled to admit the existence of the Scots pedlar in Prussia in the fourteenth century, two hundred years before the period allotted to the migration as described in his former book. He has ransacked the archives of the towns involved—the area stretches from Memel away in the north to Inowrazlaw, near Warsaw, in the south, and to Falkenburg in Pomerania on the west, detailed in an excellent map produced in Leipsic—and the facts placed before us present a picture at once painful and inspiring. The success of the Scots pedlar was due to his ability and to his ingenuity; and it consequently roused feelings of the strongest resentment among the native traders, an echo of the struggle still remaining in the nursery proverb, "Warte bis der Schotte kommt." In these Prussian provinces the whole problem of alien immigration was fought out centuries ago, more resentfully than it is with us (who are getting the back-wash of that same old Poland), and therefore resulting in an equivalent doggedness of purpose and capacity for quiet suffering which distinguishes our own Jewish population. The Scot was cordially hated. He had to face the pride of the Lutheran, the persecution of the "compact majority" of trade guilds, and the whole antagonism of feudalism. Mr. Fischer gives chapter and date for hardship after hardship, which sometimes took the form of murder itself. Every measure was taken to stamp out the Scots pedlar, but without avail, for the ruling powers were by no means antagonistic. The question was one merely of trade jealousy; indeed, to such an extent that those Scots who had been in the country for some time ranged themselves with the native merchants against new-comers. But the Scot conquered, and when he won those civic rights which the native angrily denied for a long time, his shrewdness led him to high places, and he "rapidly rose in the public estimation of his fellow-citizens."

Mr. Fischer has assigned the bulk of his text (119 pages) to the commercial aspect of the migration, and only thirty-two to the "army, Church, and other matters," for he feels that the professions require another volume. The Scots adventurer, finding England a closed door, was only too glad to avail himself of any continental quarrel, and when, in 1577, Stephen IV. of Poland laid siege to Danzig, hundreds of Scots who had had experience as soldiers in Holland flocked to the rescue of the town. As yet, Mr. Fischer is able to do little more than compile a list of the clergymen, lawyers, doctors, and teachers of Scots birth or descent. Notable among these were the Forsters, botanists, and Johannes von Lamond, the Royal Bavarian astronomer. The process of germanizing the Scots is most peculiar in the case of their names. Thus Mackenzie became Mekkensien, Allardye Ardu, Crawford Crafter, Bruce Bruss. Sometimes Polish suffixes were added, such as Cochranek, Tailarowitz, Gordonowitz. It is most significant that few of the immigrants came from the far west of Scotland or were of Celtic blood.

Mr. Fischer is not a stylist, nor has he much historic imagination. He can accumulate data; and even adds eighty pages of documents as if his actual text was not sufficiently a record of hard facts. But if his book cannot be called literature in the sense of the 'Scot

Abroad,' or after the manner in which Mr. Lang could have transformed the facts, it remains a unique work of reference, full of fresh matter, and of supreme importance to the student of expansion. In such a work it is difficult to detect errors, for the facts rest on unpublished matter. One, however, occurs on p. 111, where Marischal College is called "Marshal."

#### SCHOOL-BOOKS.

*Cornelius Nepos: Twenty Lives.* By J. E. Barss. (New York, the Macmillan Company.)—The ghost of Nepos, flitting among the shades and still verifying—or correcting—the details in his lives by the aid of personal interviews, will doubtless be highly gratified at the sumptuous form in which he is most recently presented to the public; whether British schoolmasters will care to indulge in the extravagance of this edition is another question; for little boys one shilling and sixpence will buy most authors, or the suitable parts of them, with introduction, notes, passages for retranslation, and of late good illustrations too. However, there are in this American edition one or two points worthy of mention: the text is beautifully printed, and the quantities of the long syllables freely marked; there are word-groups—a useful and suggestive addition—and the last seven lives are annotated at the bottom of the page, for aid in sight-reading, being "pruned," as it is declared in the preface, "of everything superfluous." Here, however, his critics are compelled to join issue with Mr. Barss. For instance, opening the book at random, they find on p. 110, where "the notes are pruned of everything superfluous," the following notes: 1. 7, "decreta, decrees"; "consili, council" (in the phrase "ex consili sententia"); "vehiculo, carriage," where the next word is "portaretur," and the first part of the clause is "pedibus iam non valeret"; "legitimus quibusdam confectis: after going through with a certain amount of red tape!" Surely it is difficult to say that there is nothing superfluous here. The earlier lives are annotated in the ordinary way at the end of the book, and seem to be adequate in scholarship, good in form, and shortly put. Only we object strongly to the habit, now so prevalent, in little boys' books especially, of inserting frequent renderings into English: such as "a puero, a Latin idiom for boyhood"; "perturbatus, in great anxiety"; "publice, at the expense of the State"; "absens damnatus, condemned without a hearing." Such annotations appear to be not only superfluous, but wrong in principle. The chief object of a translation lesson, surely, is to elicit, by judicious questions and help on the part of the form master, the nearest equivalent English idiom from the boy himself; if he finds this done for him in the notes, the less they are used and the sooner they are abolished, the better for his intelligence and training in scholarship. The fact is that notes in many English editions for small boys, and certainly in this American edition, are on the wrong tack. Help in the order of words, notes on unusual constructions, light thrown on uncommon words, or words used in an uncommon sense, showing very briefly how that sense is arrived at, are permissible and useful; anything beyond this is, in our opinion, bad or worthless in so far as it encourages the small boy to "learn the notes," and leave the text to take care of itself, whereas he ought, consciously or unconsciously, to be daily learning to read a page of Nepos or any other author more and more as he reads the page of an English author.

*A First Greek Reader.* By R. A. A. Beresford and R. N. Douglas. (Blackie & Son.)—Greek readers which tend to postpone the

time when the boy shall tackle Xenophon or easy Thucydides by supplying humorous stories and animal anecdotes enough to last two years seem, to put it mildly, to do the pupil a great disservice. With this latest reader no such fault can be found: it appears to be short and sensible enough, the Greek is sound, the subjects are well chosen with a view to the forming of a useful and permanent vocabulary, and the absence of notes is a decided advantage. No such boys' book appears now without its illustrations; in this case they are copious, and in many instances helpful, but we would enter a protest against the inclusion of pictures by modern artists.

The *Helena* of Euripides, edited by A. C. Pearson, is one of the "Pitt Press Series" (Cambridge, University Press). The introduction is good, and pains have been taken with the critical notes, the editor having clearly a comprehensive knowledge of the available sources of information. He makes, however, a mistake in adding German references, such as we find to Kuehner-Gerth and Stengel's 'Griechische Kultusaltertümer.' Now boys usually cannot read German, and if they could, they would probably not find a copy of Kuehner-Gerth within reach. There are enough and to spare of English authorities to refer to, and these German references are useless pedantry, though they may indicate the source of an editor's erudition. It is clear also that the mention of so many conjectures merely to explain that they are wrong is overdone. The modern boy wants, apparently, far more explanations and reasons than he used to get or demand, but it is impossible to think that all the comment given here is necessary. Reduced, Mr. Pearson's notes would be excellent, for he shows both knowledge and discretion in dealing with difficult points. As a matter of style it might have been pointed out that the 'Helena' contains several words not used elsewhere in Greek tragedy.

*Longfellow: the Song of Hiawatha*, is excellently edited by H. B. Cotterill (Macmillan & Co.). We doubt if boys will find the poem anything but tedious; but if they can be interested, this edition should do it, for it is full of attractive lore of all sorts, including some of Mr. Cotterill's own experiences in Central Africa, which illustrate savage beliefs and customs. Thus, in a note on xxi. 175 regarding the beardless Red Indians, he says: "My appearance was hailed with shouts and squeals of derisive laughter by the spectators, many of whom had come from long distances to see 'the white-faced wild beast with a lion's beard.'" Some comments of value are provided by Longfellow's daughter, e.g., on the word "cough," used of the grey squirrel. We think Mr. Cotterill has been misled concerning xxi. 202:—

Springs a fo'er unknown among us,  
Springs the White Man's Foot in blossom.

Inquiry has, he says, produced the "plantain" of our lawns (which is not noticeably white) as the right flower. We think that the *Datura stramonium*, Jimson weed or thorn-apple, is indicated. It is the "white man's plant" of the Indians; see 'Flowers and Ferns in their Haunts,' by Mabel O. Wright (New York, 1901).

*Hossfeld's New Practical Method for Learning the Russian Language*, by S. Rappoport (Hirschfeld Bros.), will be found useful by those who wish to acquire merely a conversational knowledge of the language. Without, however, some understanding of the principles of the grammar this will always be a difficulty, because the structure of Russian is most complicated. Mr. Rappoport supplies good reading lessons and exercises, and furnishes a concise vocabulary. So far so good. It is only in his explanation of the Russian forms that he is confusing, and here it is fair to find fault with him. The so-called irregular



verbs must, according to our author's method, be learnt simply by rote, without any statement of how they arose and of their position in the grammatical system. The student will be bewildered on finding that the past tense of the Russian verb has gender. The difficulty would have been simplified if he had been told that the tense was originally a participle. So also it is impossible to endorse Mr. Rappoport's views when he says (p. 104) that the genitive *goda* (a year) sometimes stands after the numeral *dva* (two); such a construction is an impossibility. The use of the numerals is simplified if the learner is made aware that in such forms as *dva goda* (two years) the latter word is the remains of a dual, and *tri* (three) and *chetire* (four) have taken a similar form by analogy. Else why must the adjective after these three numerals be in the plural? If *goda* were a genitive singular, as our author says, it would be impossible to take a plural adjective. Again, Mr. Rappoport talks (p. 86) of the pronouns *yevoy*, *yikh*, &c., as possessive pronouns which are not declined. Of course they are genitive cases of the personal pronoun of the third person, just as *his* in English or *ejus* in Latin. Again, why should the present part. active be derived from the third person plural of the present tense of the verb? This derivation of one part of a verb from another part is unscientific, and does not really explain matters. On p. 130 the loss of *l*, the characteristic letter of the past tense, in some verbs is not explained. With these limitations the book may be recommended; moreover, it is carefully printed, and the Russian words are accented throughout.

*A History of Western Europe.* By James Harvey Robinson. (Ginn & Co.)—That any one who knows enough about this subject to write at all should be able to condense the whole history of Europe into a few hundred pages seems to be little short of miraculous. Students may be glad to see this book; only they will wish that the demand for it had arisen in this country. It is the custom of many to regard the Americans still as a nation of Philistines, fit to make money and invent patent foods, but devoid of real education and culture. We fear that the contrary is the case, and that they are surpassing Englishmen as much in their desire for mental training as they are in inventive capacity. It will be a long time before English schools—and we suppose this work is primarily designed for schools—will make use of such a book as this. The author has done his work well. He rightly says that the problem of proportion is the fundamental one; and he seems to have grappled fairly enough with the difficulties. The style is good, the maps are clear, and there is not too much detail. Towards the end, indeed, this becomes a difficulty. It may be questioned whether the account of the War of the Spanish Succession is likely to be of the least use to any one. On the whole, it would have been better to bring the work to a close with the Middle Ages, and devote a whole volume of equal length to modern history. At least as much as this is wanted if it is to be intelligible.

#### BOOKS ABOUT ANIMALS.

*Horses Nine*, by Sewell Ford (Newnes), is an animal book, and not one of the poor sort. It was apparently written and printed in America, although published now in London. There are half a dozen spirited illustrations, and the affairs it deals with are distinctively American. The volume contains nine separate sketches of incidents in the lives of nine different horses. It is the 'Black Beauty' of one's childhood, wrought carefully to suit the more fastidious tastes of modern days and more mature

readers. It is not an easy thing to write a realistic story about a domesticated horse that has no sadness in it. Mr. Ford has done this two or three times. One or two of his sketches, notably the last in the book, are merely pretty. The others are more than that, and well worth reading, displaying as they do catholic sympathies and keen observation of animal life. It is rather startling to read of sixteen-ton cartloads being drawn about city streets; but the author evidently writes as one having exact knowledge. His horses live for the reader in this interesting little book: he knows them, and in most cases grows very fond of them, so well are their characters limned. It is a wholesome book, free from mawkishness.

*Forest Neighbours.* By William Davenport Hulbert. (Limpus, Baker & Co.)—Animal stories have a distinct vogue just now, and one is glad of it, since the taste for them is wholesome. This handsome volume contains half a dozen "life stories of wild animals." Some of them have already seen the light in the pages of popular magazines (though there is nothing in the book to tell one that), and all of them are good—the best of their kind that the reviewer has come upon for some time. We learn from a brief introduction that the author passed a good deal of his youth and childhood in the heart of a North American forest, and one knows that the knowledge gleaned in childhood is of a more intimate and real sort than any which comes later. The consequence in this case is that we have half a dozen admirable little essays in natural history placed before us in the palatable form of tolerably well-written fiction. This should recommend the book to wise parents as a gift for their children. Boys, particularly, should delight in it, and all who read it should benefit therefrom. There is the biography of a beaver (the ingenuity, pluck, thrift, and industry of the beaver are equal to anything the bee can show, but nothing like so well known), the story of the king of a trout stream, another of the strenuous life of a Canada lynx, followed by 'Pointers from a Porcupine'; there are 'The Adventures of a Loon,' and 'The Making of a Glimmerglass Buck,' and of the six we think the last is the best and the most picturesque, whilst the first is probably the most truly instructive. But the whole six are excellent.

#### OUR LIBRARY TABLE.

*The Letters from Dorothy Osborne to Sir William Temple, 1652-54*, edited by Edward Abbott Parry (Sherratt & Hughes), is virtually a new book. It shows a most substantial improvement, not only on Judge Parry's former editions, but even on that he suppressed, a matter of congratulation to him and to the reading public at large. It contains seven new letters from Dorothy to her lover, and a new arrangement of the letters, founded partly on them, on the journal of Henry Osborne, and on an ingenious hypothesis of Judge Parry's as to a weekly interchange of letters by the carrier. Appendixes contain more letters, an account of Sir Peter Osborne, pedigrees, and a note on the history and arrangement of the letters. In other respects the previous edition is very closely followed, even in the supererogatory task of turning the letters into a continuous narrative. "The notes to the 'Letters' are not set forth as original historical work of any importance," and though several of the errors in the last edition have been corrected, a number of questions still remain for settlement, chief among them the birthplace of Dorothy. In our review of Prof. Gollancz's edition we said that the order of printed letters could be determined with little variation between themselves by experts in such work; but, of course, new material may necessitate

several alterations. Judge Parry has made about half a dozen changes in order, some of which are due to the use of Henry Osborne's diary and to allusions in the new letters. A study of the letters themselves lends strength to the view that more sweeping alterations might be made, since neither of the editors seems to take into account two important sources of information, the handwriting and the paper of the letters. Other sources have been properly utilized. Letter 23 explains an allusion in Letter 1, and helps to place it there. It does not seem possible, by the way, that the letter to which Letter 1 is an answer, could have been the "letter from Breda," which made Dorothy think Temple in Italy, and it may be questioned whether Sunday was the best day to assume as her writing day. Surely, if she received her letter on Thursday evening, she would have the answer written on Saturday at the latest. The transposition of the former third letter to the first place is a great improvement, and the removal of the old sixth to the twelfth place was obviously necessary after the date of Dorothy's visit to London was known. Letter 22 should follow Letter 16, as in the old arrangement, which we suppose should be corrected to put 16 later than 21. Letter 37 would be better after 35; and by the signature and other reasons 53 may probably be placed about 15 or 16. The most curious misplacement is that of the little letter on p. 287, making an appointment for Temple to call on her at Charing Cross. Without looking at the originals one would say at once that this Letter should follow Letter 7. Here Dorothy says:—

"I know nothing yet that is likely to alter my resolution of being in town on Saturday next; but I am uncertain where I shall be, and therefore it will be best that I send you word when I am here."

The diary shows that Dorothy stayed at her "Aunt Gargraves, by Charing Cross," and the tone of the letter and the signature are on a somewhat formal footing. We should therefore put the letter at once as 7A, if there were not other considerations of importance, to which we shall return. Judge Parry has missed a small point in reference to the seal of Letter 60. The coat of arms is that of the Osbornes, with a crescent on the bend for a difference for the second son, showing that Dorothy had borrowed her brother Henry's seal to fasten a letter to the lover of whom he so strongly disapproved, and it was the sense of this situation that put her in a good humour with herself and made her add some banter on the cover, which neither editor has quite correctly made out.

An attentive examination of the letters themselves reveals sundry interesting facts. Dorothy seems to have bought her paper in very small quantities, and to have used every scrap of blank paper that came in her way. The letters are written on foolscap for the most part, the paper being usually folded in two. Over and over again we find only five letters on one kind of paper, probably one purchase—a quarter of a quire. The half-sheets would be accounted for by other correspondence. Thus letters 16, 22, 18, 19, and 26 form one group, 64, 65, 66, 67, 69 another, 70-74 another, 47, 50, 51, 55, 56 another, 42, 46, 48, 52, 54 another, and so on. The group 29, 38, 40, 41, 43 is interesting in view of Col. Prideaux's article in *Notes and Queries*, though of course the evidence obtainable in this way is not of great weight. One of the most curious groups is 57, 59, 63, and 7A. Whether this implies that Dorothy made a short visit to London at the time of her reconciliation, or that Lady Gargrave happened to use the same paper as Temple, remains to be seen. The handwriting of the letter belongs to a somewhat late period in the correspondence. Six seals are used, of which one resembles somewhat that stamped on the



cover of this edition. The originals are still in the possession of the family. We would call Judge Parry's attention to pp. 13 and 336, on the first of which it is correctly stated that Elizabeth, and not Anne Osborne married Sir Thomas Peyton, whereas on the second Elizabeth is given to Edward Duncombe, and Anne to Peyton. Carelessness like this throws suspicion on even the most thorough work. Much still remains to be done in the way of elucidation, as the columns of *Notes and Queries* show—elucidation which the 'Letters' will no doubt receive in Dr. Furnivall's promised edition; but for general purposes no one could desire a better text, and those who wish to read the whole of them must have this book. The volume is well and clearly printed, though the distinction in type between the letters and the comments might have been more clearly marked.

*Pascal and the Port Royalists*, by William Clark, D.D., is one of the series of "The World's Epoch-Makers" (Edinburgh, T. & T. Clark). The style has the merit of being clear, but it is hard, dry, clipped, and unimpressive. Those who are able to read the book will find an accurate account of the life of Pascal, and remarks which are harmless enough on Port Royal and the Jansenist controversy. The 'Provinciales' and the 'Pensées' are carefully analyzed and liberally quoted. This part of the book may very possibly be of use to those who cannot or will not read French. The interesting problems raised by the mental position of Pascal are not discussed, nor is there any attempt to "place" him in the history of either thought or religion. In regard to his scientific work the book seems to be less defective. To persons interested in Pascal who want to get up the facts of his life or to find a compendious analysis of his greatest works, with some of the best passages translated, Dr. Clark's monograph may be heartily recommended. But we have rarely read a book designed to attract the general reader to an interest in a subject which fell so lamentably short of its object. It would leave the unlearned as much disgusted with Pascal as a perusal of the 'Dialogues de Scaccario' would leave the common British schoolboy with English history.

*The Woman who Toils*. By Mrs. John Van Vorst and Marie Van Vorst. (Grant Richards.)—Much has been heard recently of the better conditions and greater intelligence of the worker in the United States, so that this book by Mrs. and Miss Van Vorst comes opportunely to those interested in such matters. These two ladies, whom one assumes to be sisters-in-law, resolved to explore for themselves the life of the workers in various industries, and their adventures are here ushered in by a prefatory note from Mr. Roosevelt, who had read one of the chapters and approved it. Mrs. Van Vorst tried a pickle factory in Pittsburg, a mill in Perry, in New York State, and a clothes factory in Chicago. Miss Van Vorst made shoes, and served in a Southern cotton mill. To each her style. Mrs. Van Vorst is matter-of-fact, something austere, and has an eye turned on philosophy—or, at least, political economy; Miss Van Vorst has a sense of the dramatic, and even a giddy enjoyment of the changing situations. The former ventured on the experiment with the idea of helping the working woman and ameliorating her conditions. Miss Van Vorst, apparently, was inspired by the same noble idea, but refuses to advance any theories. Those who run may read—or rather, those who read may theorize for themselves. Mrs. Van Vorst, on the contrary, makes deductions. Her experiences have taught her that the working women are divided into two classes, not wholly distinct—those who work as bread-winners,

and those who work to please themselves, which is to say, to decorate their backs and their heads with clothes and jewellery. With almost wearisome iteration the girls questioned by Mrs. Van Vorst declared that they were under no necessity to work, but worked to have money to spend. The author's remedy apparently is that these girls should be "attracted into some field of work which requires instruction and an especial training." This field she finds in the sphere of industrial works, lace-making, hand-weaving, bookbinding, and the like. That the factory girl would be all the better for the knowledge of a craft such as these is undeniable, but we do not see how this substitution of fields would decrease the competition with the bread-winner or raise his wages. The fact is, as Mrs. Van Vorst herself remarks in another chapter, the American girl is restless and dissatisfied:—

"Society, whether among the highest or lowest classes, has driven her towards a destiny that is not normal. The factories are full of old maids; the colleges are full of old maids; the ball-rooms in the worldly centres are full of old maids. For natural obligations are substituted the fictitious duties of clubs, meetings, committees, organizations, professions, a thousand unwomanly occupations."

It is precisely here that the interesting part of Mrs. Van Vorst's investigations is reached. In Perry she never heard of a baby, and she points out that medical men have demonstrated the increasing sterility of the American woman. It was this point that gave President Roosevelt his text for a brief sermon on the duty of good citizens and on race suicide. Mr. Roosevelt claims that there is "no physical trouble among us Americans. The trouble with the situation.....is one of character." Probably this is true enough, for in a lesser degree the same phenomenon is noticeable on this side of the Atlantic. The American life to-day is a far more artificial life than ours. We live, as an American writer has recently pointed out, nearer to that natural animal which constitutes the healthy man. It is clear to any one who reads this interesting book that in the New World Nature did not redress the balance of the Old, as she was expected to do. With all respect to the claims of patriotic Americans, whether from Scotland or elsewhere, it is by no means certain either that human nature is better served in the United States than in the Old World, or that it will stand the tests of time so well. The nation has not only still to be moulded, but also to be proved. Pittsburg is the logical theatre in which Triumphant Democracy displays itself; but Mrs. Van Vorst's picture gives us pause. She is not hostile. In a way she may even be said to be proud of the conditions exemplified in Pittsburg. She claims the town as embodying the American Renaissance, as Florence embodied the Italian! This is, at any rate, a point of view that is novel. The drab lives of the workers are certainly not represented for us as worse than drab. If there are darker depths in them we hear nothing of those. Miss Van Vorst, painting with a more varied palette, is more "sensational," particularly in dealing with the children who work in the Southern mills, who are "wraiths of childhood." "They can curse and swear; they chew and take snuff. When they speak at all their voices are feeble; ears long dulled to the thunder of the mill are no longer keen to sound." This picture, elaborated at some length, reminds us that white slaves have taken the place of black, and that our "Black Country" is not alone in its ugliness. The American eagle screams freedom and fraternity, but these watchwords are only feebly realized within "these States." Such is the impression a perusal of the book leaves on the mind of the less fortunate Anglo-Saxon on this side of the ocean. "The American-born girl is an egoist. Her whole effort.....is for herself. She works for luxury until the day when a proper husband presents himself."

Are these, then, an advance on our Old-World conditions? According to Old-World morality they are not, and the question as to whether they are conditions on the way to something better is too large and too difficult for consideration here.

It is possible to praise heartily *The Student's Prayer-Book*, by W. H. Flecker (Methuen & Co.). It may be supposed to be designed mainly for Cambridge Local students, but many others might study it with advantage. The historical introduction is excellent; the notes are really explanatory, and neither too long nor too numerous. Dr. Flecker is, of course, a pronounced Low Churchman, and his treatment of the 'Ornaments Rubric' will not be accepted by all. But at least it shows that there is much to be said for the interpretation which he adopts—a view, by the way, strengthened in the main by the writings of Archbishop Laud. We hope that Dr. Flecker will proceed to publish a like edition of the Communion and Baptismal Offices. A word, too, must be said in favour of the "get-up" of the book—a pleasing contrast to that of so many school-books.

In *Un Enigme Littéraire: Le 'Don Quichotte' d'Avellaneda* (Paris, Picard) M. Paul Groussac has essayed to solve the question of the identity of the author of the spurious second part of 'Don Quixote,' which, as he, like Señor Asensio, observes, has proved as great a problem for Spanish critics as Junius for their English brethren. M. Groussac is a lively, but occasionally rash writer. He seems, for example, to be in two minds about the merits of Cervantes, sometimes extolling him and sometimes censuring him severely. But he is justified in the sharp remarks he makes about the guesses of the "Cervantistas," and he rightly ridicules their ascription of the false 'Don Quixote' to the first authors of the day—Lope, Argensola, Alarcon, &c. Nor is he unfairly severe on the unhappy conjecture of Señor Menéndez y Pelayo, who takes Avellaneda to be one Alfonso Lambert. M. Groussac's own solution of the riddle is that he was Martí, the writer of the fictitious second part of 'Guzmán d'Alfarache,' and he adduces several plausible resemblances—such as the Arragonese phrases, the predilection for theology and the cult of the rosary, the mention of the same localities in Madrid, and the familiarity with the University of Alcalá—that are discernible in both books. All this renders the hypothesis credible; still it occurs to us that, as Martí's fraud and its exposure by Aleman were familiar to all men of letters at that day in Spain, Cervantes, when he found himself the victim of a similar trick, must at once have suspected Martí; yet, although he believed his copyist to be an Arragonese, he seems to have found reason to suppose that Martí was not the culprit. At any rate, he evidently did not know who his imitator was: at least, we think this is clear, although Señor Asensio holds the contrary. M. Groussac has bound up with this interesting essay some papers of minor importance.

MR. SIDNEY LEE's booklet on *The Alleged Vandalism at Stratford-on-Avon* (Constable & Co.) comes a little late in the discussion, owing to his absence in America; but it may be recommended to those who do not realize the state of affairs. Those who have been familiar with Stratford for years will gauge the value of the protests by comparatively new residents.

*T. P.'s Weekly*, Vol. I, November, 1902, to June, 1903, contains a good deal of interesting reading, and some useful hints—e.g., about books of reference. It is also well indexed.

THE tourist season brings the guide-books. Mr. Stanford has wisely published a new and

improved edition of *Murray's Handbook for Travellers in Scotland*, edited by Mr. Penney. It has been carefully revised, as a good book should be if it is to keep its place among its competitors.—To the many existing handbooks to Switzerland Messrs. Macmillan have added yet another. Their *Guide to Switzerland*, like the rest of the new series, is arranged in the fashion of a dictionary. It is compact in form and well provided with maps, but it is not free from mistakes.

REPRINTS follow reprints. Messrs. Macmillan have reissued on thinner paper *The Parent's Assistant*, with Chris Hammond's excellent illustrations and Mrs. Ritchie's pleasant introduction.—Messrs. Hutchinson & Co. have added to their "Library of Standard Biographies" a handy edition of *Forster's Life of Oliver Goldsmith—The Founder of Christendom* (Green), a tract by Mr. Goldwin Smith, is not intrinsically remarkable, but it is so remarkably well written that it will needs attract attention.

WE have on our table *Jamaica as It Is, 1903*, by B. Pullen-Burry (Fisher Unwin).—*Notes of my Life*, by G. Wyld, M.D. (Kegan Paul).—*The History of Glasney Collegiate Church, Cornwall*, by T. C. Peter (Camborne Printing and Stationery Co.).—*Young People's History of Holland*, by W. E. Griffis (Gay & Bird).—*American Railways*, by E. A. Pratt (Macmillan).—*A Flora of the Island of Jersey*, by L. V. Lester-Garland (West, Newman & Co.).—*The Book of the Peach*, by H. W. Ward (Scott).—*In the Days of Goldsmith*, by M. McD. Bodkin, K.C. (Long).—*Before the Dawn*, by J. A. Altsheler (Hutchinson).—*A Girl of Ideas*, by Annie Flint (Ward & Lock).—*The Golden Rapids of High Life*, by R. H. Savage (White).—*Ralph Sinclair's Atonement*, by A. Sargent (S.S.U.).—*The Triumph of Jill*, by F. E. Young (Long).—*Northern Lyrics: a Book of Verse*, by F. G. Bowles (Unicorn Press).—*The Virgin Birth of Christ*, by Paul Lobstein, translated into English by V. Leucliette (Williams & Norgate).—and *Wisdom and the Jewish Apocryphal Writings*, edited by W. B. Stevenson (Dent).

# LIST OF NEW BOOKS.

## ENGLISH.

### Theology.

Dauids (T. W. Rhys), *Buddhist India*, cr. 8vo, 5/6.  
Hiller (H. Croft), *Meta-Christianity: Spiritism Established, Religion Re-established, Science Disestablished*, 7/6.  
Macdonald (D. B.), *Development of Muslim Theology, Jurisprudence, and Constitutional Theory*, cr. 8vo, 5/ net.  
New but True Life of the Carpenter, including a New Sketch of Mahomet by Amos, cr. 8vo, 4/6 net.  
Taylor (W. M.), *Contrary Winds, and other Sermons*, 3/6 net.

### Law.

Bigelow (M. M.), *The Law of Torts*, Second Edition, 8vo, 12/6.

### Fine Art and Archaeology.

Horne (H. P.), *Leonardo da Vinci*, 8vo, 2/6 net.  
Kirkbride (Joseph), *Engraving for Illustration*, 2/6 net.  
Weale (Francis C.), *Hubert and John van Eyck*, 8vo, 2/6 net.

### Poetry and the Drama.

Hardy (T.), *Wessex Poems, and other Verses*, cr. 8vo, 3/6.

### Political Economy.

Free Trade and other Fundamental Doctrines of the Manchester School, edited by F. W. Hirst, cr. 8vo, 5/ net.

### History and Biography.

Lingard's *History of England*, newly abridged and brought down to the Accession of Edward VII., by Dom H. N. Birt, cr. 8vo, 5/.

### Geography and Travel.

Lansdale (M. Hornor), *Scotland, Historic and Romantic*, cr. 8vo, 7/6 net.

### Sports and Pastimes.

Shooting, edited by H. G. Hutchinson, 2 vols. each 12/6 net.

### Science.

Dutton (H. M.), *A Concise Handbook of Garden Flowers*, 3/6.  
Golding (Henry A.), *Bonus Tables*, Imp. 8vo, 7/6 net.  
Leeds (E. H.) and Butterfield (W. J. Atkinson), *Acetylene, the Principles of its Generation and Use*, cr. 8vo, 5/ net.  
Noorden (Prof. Carl von), *Membranous Catarrh of the Intestines*, 8vo, 2/6 net; *Nephritis*, 8vo, 3/ net; *Obesity*, 8vo, 2/6 net.

Ward (H. W.), *The Book of the Peach*, cr. 8vo, 2/6.  
Wright (C. H. Alder), *Animal and Vegetable Fixed Oils, Fats, Butters, and Waxes*, Second Edition, partly rewritten by C. A. Mitchell, roy. 8vo, 25/ net.  
Wright (E. F.), *Plant Disease and its Relation to Animal Life*, cr. 8vo, 3/6.

### Juvenile Literature.

Barnes-Grundy (Mabel), *A Thames Camp*, cr. 8vo, 3/6.  
Lamb (C. and M.), *Stories for Children*, Introduction by W. MacDonald, cr. 8vo, 3/6 net; *Tales from Shakespeare*, Introduction by W. MacDonald, cr. 8vo, 3/6 net.

## General Literature.

Allen (J. Lane), *The Mettle of the Pasture*, cr. 8vo, 6/.  
Bridgman-Metchim (D.), *Atlantis, the Book of the Angels*, with Illustrations, 8vo, 3/6.  
Burgess (J. J. H.), *The Treasure of Don Andres*, cr. 8vo, 6/.  
Chambers (Robert W.), *The Maids of Paradise*, cr. 8vo, 6/.  
Croker (B. M.), *Johanna*, cr. 8vo, 6/.  
Eastern Sunset, by Iarflaith, cr. 8vo, 3/6 net.  
Edgeworth (Maria), *The Parent's Assistant*, Introduction by Anne Thackeray Ritchie, 12mo, 2/ net.  
Everett-Green (Evelyn), *The Squire's Heir*, cr. 8vo, 5/.  
Markham (Florence A.), *The Oak and Ivy*, cr. 8vo, 2/6.  
Naval Pocket Book, edited by L. G. Carr Laughton, 6/ net.  
Page (T. N.), *Gordon Keith*, cr. 8vo, 6/.  
Præd (Mrs. Campbell), *The Other Mrs. Jacobs*, cr. 8vo, 6/.  
Ramakrishna (T.), *Padmini, an Indian Romance*, cr. 8vo, 3/6.  
Soul of Chivalry, cr. 8vo, 6/.  
Thackeray (W. M.), *Catherine, Major Gahagan, &c.*, edited by W. Jerrold, cr. 8vo, 3/ net.

## FOREIGN.

### Theology.

Miketta (K.), *Der Pharus des Auszuges*, 2m. 60.  
Schewilwer (Dr. Alois), *Die drei Elemente der Eucharistie in den ersten drei Jahrhunderten*, 6m. 60.  
Thudichum (F.), *Papsttum u. Reformation im Mittelalter, 1143-1517*, 20m.

### Fine Art and Archaeology.

Knapp (F.), *Fra Bartolommeo u. die Schule v. San Marco*, 24m.  
Skulpturen (Die) des Pergamon-Museums in Photographien, 45m.  
Svoronos (J. N.), *Das Athener Nationalmuseum, Part 1*, 6m. 80.  
Udde (C.), *Die Konstruktionen u. die Kunstformen der Architektur*, Vols. 1 and 2, 43m.

### Poetry and the Drama.

Bernardin (N. M.), *La Comédie Italienne en France*, 3fr. 50.  
Vitoux (G.), *Le Théâtre d'Avenir*, 3fr. 50.  
Wolkman (R.), *Die Lieder der Wiedertäufer*, 8m.

### Philosophy.

Döring (A.), *Geschichte der griechischen Philosophie*, 2 vols. 20m.  
Siegel (C.), *Zur Psychologie u. Theorie der Erkenntnis*, 3m. 60.

### History and Biography.

Philippson (M.), *Der grosse Kurfürst Friedrich Wilhelm v. Brandenburg*, Part 2, 7m. 50.

### Science.

Castex (E.), *Précis de l'Électricité Médicale*, 8fr.  
Naumann, *Naturgeschichte der Vögel Mittel-Europas*, hrsg. v. C. R. Hennicke, Vol. 12, 9m.

### General Literature.

D'Almécra (H.), *Le Mariage chez tous les Peuples*, 3fr. 50.

## 'ISABELLA D'ESTE, MARCHIONESS OF MANTUA.'

This is the title of a book in two volumes (London, Murray, 1903) in which a lady, Mrs. Julia Cartwright Ady, has appropriated with the greatest ease the fruits of our research and of our studies. It is well known that for about twenty years we have devoted ourselves to the study of the marquise of Mantua in itself and in its relations to other States, with all the care required by the most splendid and most representative feminine figure which the Italian Renaissance can boast. Our work, up to now, consists of fourteen articles and studies, some of which reached the importance and size of a volume, such as the study regarding 'Mantova and Urbino' and that on the 'Culture and Literary Attainments of Isabella,' which appeared in the *Historical Journal of Italian Literature* from 1899 till 1903. We did not abstain from mentioning and from repeating that the crowning end and aim of this work, enriched by numerous documents, was to be a complete 'Life' of that celebrated lady. But to this Mrs. Ady paid no attention. In 1899 she published a volume on 'Beatrice d'Este,' formed almost entirely with the documents contained in our article entitled 'Of the Relations of Isabella d'Este with Lodovico and Beatrice Sforza,' as we have already observed in the *Historical Journal*, xxxvi. 273-4. This admonition of ours was in vain. Mrs. Ady brought out a book on Isabella, which is, three-quarters of it, ours. She not only reproduces the documents discovered by us and transcribed at the cost of much time and trouble, but also appropriates our historical and critical observations, and uses the results of our erudition, repeating citations from books which often she has not even seen. If she refers to us sometimes, it is only as an astute means of hiding from the reader the hundred other occasions on which she despoils us without mentioning the fact. Her book is purely and simply a counterfeit, which to the superficial public may seem clever, but which seems gross to the student, who at once perceives that the

author knows nothing of Italian historical literature, has made no personal research, loses her way as soon as our guidance is wanting (viz., in the periods of the life of Isabella which we have not yet treated), and always works at second hand.

We should certainly be justified in going to law; but every one will understand how many and how great would be the difficulties of such a suit before the ordinary courts, especially before foreign judges. We prefer to denounce the fact before the tribunal of public opinion.

A minute demonstration of the plagiarism would be too long. For the present it will suffice that we invite all competent people to compare our writings with Mrs. Ady's work, certain as we are that this comparison will clearly prove the truth of our assertions.

ALEXANDER LUZIO,

Director of the Royal Archives of Mantua.

RUDOLPH RENIER,

Professor in Ordinary of Romance Philology in the University of Turin.

## GILBERT IMLAY.

Hampstead, July, 1903.

I AM not aware whether any facts have been ascertained respecting the end of Gilbert Imlay, the false lover of Mary Wollstonecraft, who,

Like the base Indian, threw a pearl away  
Richer than all his tribe.

When I wrote the article upon him in the 'Dictionary of National Biography,' the latest reference to him I could find was Godwin's account of his meeting with Mary in April, 1796:—

"They met by accident upon the New Road; he alighted from his horse and walked with her for some time; and the encounter passed, as she assured me, without producing in her any oppressive emotion."

I have, however, recently become possessed of a copy, made in 1833, of a curious epitaph in prose and verse upon a Gilbert Imlay, which then existed in the churchyard of St. Brelade's, Jersey. The prose part is as follows:—

"Here was [sic] interred [sic] the perishable remains of Gilbert Imlay, Esq., who was born Feb. 9, 1758, and expired on the 20 Novr., 1828."

I am informed by the incumbent that the age of the deceased as stated in the parish register would correspond not with 1758 as the year of birth, but with 1754. This would agree better with the probable date of Imlay's birth, which in my memoir, from some slight indications furnished by himself, I conjectured to have been 1755. On the whole, considering the close parallel of time, the juxtaposition of two such unusual names as Gilbert and Imlay, the latter hardly met with elsewhere, and the hint in the metrical part of the epitaph that the subject had affected the character of a philosopher, I am much disposed to think that the grave in St. Brelade's Churchyard really does or did contain the remains of Mary Wollstonecraft's faithless lover. The point might, perhaps, be absolutely determined if a will or letters of administration could be found.

I have not been able to ascertain whether the epitaph still exists in the churchyard. On this account, and from the light it contributes to the question of the identity of the person it commemorates, it might be worth while to reproduce it, even if its special demerit did not entitle it to a place among remarkable epitaphs:

Stranger intelligent! should you pass this way,  
Speak of the social advances of the day—  
Mention the greatly good, who've serenely shone  
Since the soul departed its mortal bourn;  
Say if statesmen wise have grown, and priests sincere,  
Or if hypocrisy must disappear  
As philosophy extends the beams of truth,  
Sustains rights divine, its essence, and the worth.  
Sympathy may permeate the mouldering earth,  
Recall the spirit, and remove the death.  
Transient hope gleams even in the grave,  
Which is enough dust can have, or ought to crave.



Then silently bid farewell, be happy,  
For as the globe moves round, thou wilt grow nappy.  
Wake to halt the hour when new scenes arise,  
As brightening vistas open in the skies.

R. GARNETT.

#### THE EARLIEST EDITION OF THE BISHOPS' NEW TESTAMENT.

THE Library of the Bible Society has lately received an interesting addition to its collection of printed English Scriptures. This is a copy of an undescribed edition of the Bishops' version of the New Testament. Imperfect and tattered as the volume is, enough remains to show that it was most probably printed by Richard Jugge in 1568 or early in 1569, thus taking precedence of all the hitherto known editions of that book.

In order fully to bring out its importance I must briefly review the other editions of the Bishops' New Testament as distinguished by bibliographers. These fall naturally into three divisions:—

(1) Those printed by Jugge down to 1577. These will be referred to later.

(2) One edition, in small quarto, printed by Richard Watkins; now represented solely by the copy in the Bible House Library. Cotton enters this under the year 1565—an impossible date. Herbert places it as late as 1600. But perhaps we may adopt Anderson's suggestion that it was printed in 1577, "between the privilege of Jugge and the patent of Barker."

(3) The long series issued by Christopher Barker, Robert Barker, or their deputies, with perhaps one edition printed by Bonham Norton & John Bill. These are all dated, and extend from 1578 or 1579 down to 1619—for the issue of these Testaments continued after the publication of King James's version in 1611.

We return to (1), Jugge's editions. Copies of these are very scarce; but four distinct issues are known. Two of them, like all the Bishops' Testaments after 1577, have the chapters divided into verses, following in this respect the complete Bibles of the same version. But the remaining two are remarkable in showing no verse-divisions. These latter were described at length by Mr. F. Fry at the end of his book, 'A Bibliographical Description of the Editions of the New Testament Tyndale's Version in English' (1878). From their general similarity to certain editions of a revised form of Tindale's version, also printed by Jugge, they have been classed in some catalogues as Tindale Testaments. The resemblance is, indeed, most striking. The arguments, notes at the end of chapters, and other accompanying matter, have been conveyed, with a few unimportant changes, directly from Jugge's revision of Tindale's Testament; even the title-page is similar; while the text, as has been stated, is printed without verse-divisions. It is not clear that Jugge expressly intended to impose on the public by issuing these editions of the Bishops' version in the guise of Tindale Testaments. Certainly their appearance has deceived not a few in later times. Mr. George Offor, for example, declared that after the death, in 1557, of Sir John Cheke (to whom, without apparent reason, he ascribed Jugge's revision of Tindale's translation mentioned above), an attempt was made further to alter Tindale's version, e.g., by substituting the word "church" for "congregation." Mr. Fry, however, has conclusively shown that in making this statement Mr. Offor was relying on an edition of the New Testament, formerly ascribed to the year 1561, which he took to be Tindale's version, but which in reality was one of these Bishops' Testaments printed by Jugge (see 'A Bibliographical Description,' pp. xvi-xix).

It is well known that the New Testament of the Bishops' version, first printed in the Bible of 1568, underwent considerable revision before it appeared in the second folio edition of 1572. Dr. Westcott, in his 'History of the English Bible,' ed. 1872, pp. 252-4, gives a collation of

the Epistle to the Ephesians, in which he notes no fewer than forty-four differences of rendering in the text of the Bibles of 1568 and 1572. But between these dates there appeared the quarto edition of 1569. An examination of this quarto shows that it forms the connecting link, as regards the New Testament, between the first and the second folio editions. If we take Dr. Westcott's collation of Ephesians as a test, we find that in twenty-two instances the quarto of 1569 follows the first folio of 1568, and in the remaining twenty-two it agrees with the Bible of 1572. Now, of the two editions of the Bishops' Testament described by Mr. Fry, one, represented by copies in Lambeth Palace Library, and Chetham's Library, Manchester, follows the text of the quarto Bible, and was probably printed between 1569 and 1572. The other, of which four copies are known to exist, reads with the second folio Bible of 1572, and is therefore placed between 1572 and 1577, when Jugge ceased to print.

Mr. J. R. Dore has attempted to fix the date of both editions as late as 1577, on the assumption that Jugge did not employ the motto "Cogita mori" in his device of the pelican, which is found in these books, until that year. His words are as follows:—

"The key to the difficulty about the date is furnished by the colophon. R. Jugge's device or trade mark is well known—A pelican feeding her young, supported at the sides by two of the cardinal virtues, Prudence and Justice. At the upper part of the oval is a small compartment left blank in the first edition of Parker's Bible of 1568, and all the editions I have seen down to 1577. In that year Rd. Jugge inserted in this space the words 'Cogita mori,' no doubt having a premonition of his own death, which occurred the following year, the quarto Bishops' version of 1577 being his last work. It is very remarkable that the problem as to the date of this book, which has puzzled so many eminent bibliographers, should have such a simple and plain solution. Another Bishops' Testament, not divided into verses, exists in several libraries. A very early date has been assigned to this book, but as it has the words 'Cogita mori' in the upper part of Jugge's mark, it cannot be earlier than 1577."—'Old Bibles,' pp. 275-6.

Unfortunately the facts do not support Mr. Dore's contention. To begin with, the date of Jugge's death, according to the 'Dictionary of National Biography,' is doubtful, though he apparently left off printing in 1577. And in the next place, though the device with the motto "Cogita mori" certainly does occur in one of Jugge's quarto Bibles of 1577, it is not found in the other—the smaller quarto, sometimes wrongly described as an octavo. Again, it occurs in Jugge's folio Bible of 1575 (printed for L. Harrison and others), and in his quarto of 1576. Lastly, it is used in books which he certainly printed at a much earlier date, e.g., the 16mo Tindale Testaments (Fry's Nos. 39 and 30), ascribed with great probability to the years 1550 and 1552. So far as is known, not one of the editions of the New Testament, whether of Tindale's or of the Bishops' version, printed by Jugge, bore a date on its title-page or in the colophon. (A few are represented by imperfect copies, and it is possible that some of these were dated.) We can only conjecture in what years they were printed from the evidence which each edition affords. Some of the Tindale Testaments, for example, contain a dated 'Copy of the Bill,' or printer's privilege. Others supply a clue in the table of Epistles and Gospels, or—as in the case of the Bishops' Testaments noticed above—in the text itself.

We come at length to the volume recently placed in the Library of the Bible Society. Unfortunately the copy is very imperfect, but it is not difficult from the text and type to determine its place in the list of Bishops' Testaments. First, as to its text. It has been shown that one of the two editions described by Fry agrees with the quarto Bible of 1569. All the other known issues of the New Testament of the Bishops' version—with perhaps one excep-

tion—follow the text of the second folio Bible of 1572. The one exception is Norton & Bill's edition of 1619, which, according to Mr. Dore's description of his copy in 'Old Bibles,' p. 281, adopts independent renderings in some places. But the edition now before us, in every passage examined, reads with the first folio Bible of 1568, against the quarto of 1569 and the second folio of 1572. This unique distinction seems to prove that the edition precedes all other known issues, and was printed in 1568 or early in 1569. In type and arrangement of matter it closely resembles the two editions without verse-divisions printed by Jugge, and doubtless came from the same press.

To conclude with a description of the book. It is a small octavo, of the size generally designated duodecimo by Lea Wilson and Cotton. A full page, exclusive of headlines and catchwords, contains thirty-six lines; no verse-divisions. The text, chapter-headings, notes, and marginal references are printed in black-letter; arguments, headlines, and marginal notices of Epistles and Gospels in roman type. Words not found in the original Greek are printed in roman type within round brackets. The arguments, notes, and other accompanying matter are taken from Jugge's revised editions of Tindale's version. The small cut of St. Paul, figured in plate 73 at the end of Mr. Fry's work, occurs before Romans, 1 Corinthians, Ephesians, and Hebrews. The initial P, containing the letters M C (i.e. Matthew Cantuar.), also given by Mr. Fry, is found before 2 Timothy. The copy is very imperfect, lacking all before S1 (John v. 31), and all after Rr6 (Heb. xi. 4); also Hh8.

These notes may perhaps lead to the identification of companion copies in private collections; and possibly some day a perfect copy will be found to complete our knowledge of this interesting edition. H. F. MOULE.

#### "A SLEEVELESS ERRAND": "OUT OF GOD'S BLESSING INTO A WARM SUN."

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THE sense of both these expressions is well established, but not their origin. "Sleeveless" is always used for "useless," "ineffectual," "unreliable." The word exists as A.-S. (*sléfedles*), but I find no instance quoted of its figurative use. The earliest given by Dr. Skeat is from the Chaucerian piece "The Testament of Love," book ii. chap. viii. l. 77: "A wyse man, that loketh and mesureth his goodnesse, not by sleevelesse wordes of the people, but by sothfastnesse of conscience." He suggests a reference to the herald's tabard or sleeveless coat, with the idea that the message on which a herald was sent was often of no avail. It has occurred to me that the reference would rather be, not to a coat with armholes, but to a long tippet or cloak which entirely covered the arms, alluding to the difficulty of using them when such a cloak is worn. But I now believe the origin is to be sought in another custom associated with envoys, to which reference is made in the following passage of Lady Charlotte Guest's translation of the 'Mabinogion':—

"Now this was the guise in which the messengers journeyed; one sleeve was on the cap of each of them in front, as a sign that they were messengers, in order that through what hostile land soever they might pass no harm might be done them."—'The Dream of Maxen Wledig,' p. 87, ed. Alf. Nutt, 1902.

Later on the Welsh princess recognizes "the badge of envoys." A sleeveless errand then would be often useless, because easily prevented by the death or imprisonment of the messenger. "The oldest text of Maxen," says Mr. Nutt, "is a MS. dated by Mr. Evans in the middle of the thirteenth century.....the story was probably redacted about the middle of the twelfth" (ib. pp. 337-9).

"Warm sun" is always opposed to "God's blessing" as the worse to the better condition,

\* Have  
Yans see  
that, all  
not thin



and the expression is used conversely of a passage either from good to bad or bad to good. It was a "common saw," not only in Shakespeare's time ('Lear,' II. ii. 155), but at least sixty years earlier, when it appears in John Heywood's collection of 'Proverbes,' 1546. The probability of an Eastern origin seems suggested by Isaiah xiv. 4, "O Lord, thou hast been a shadow from the heat," and xxxv. 2, "As the shadow of a great rock in a weary land"; but it is also possible to associate it with the religion of the West. One thinks of the *eau bénite* into which the fingers are dipped in Roman Catholic countries just before issuing from the church; and the marked opposition between religious and secular occupation, as well as the particular form of the phrase, in the following passage of Lyly's 'Euphues' (1580) confirms the idea. Philautus is turning the tables upon his preaching friend:—

"Thou sayest that I am fallen from beautie to my beades, and I see thou art come from thy booke to beastlines, from coting of y<sup>e</sup> scriptures to courting with Ladies, from *Pavle to Ouid*, from the Prophets to Poets, resembling y<sup>e</sup> wanton *Diophantus*, who refused his mothers blessing to heare a song, and thou forsakest Gods blessing to sit in a warme Sunne."—Vol. II. p. 93, ll. 31-6, of my edition of Lyly's 'Works'; Arber's reprint, p. 320.

Earlier in 'Euphues' the proverb points the same contrast of religion and worldliness ('Letter to Livia,' end of Part I.; Arber's reprint, p. 196). I believe the opposition originally lay between those who duly entered the cool cathedral for service and those who sat on the ale-bench outside. It may be traceable to some more southern country; but I do not find it in an eighteenth-century collection of French, Italian, and Spanish proverbs through which I have hunted, nor in the lexicons of Littré or Tommaseo and Bellini.

R. WARWICK BOND.

#### 'WYNNERE AND WASTOURE.'

FINALLY, there remain a few points of issue. 1. Concerning "balke," Mr. Bradley (whose wand lately turned a skinner into a scrivener) offers an historically-still-hypothetical orb to explain an entirely hypothetical "balle." It is "balke" in the MS. "*Litera scripta manet*." I thought and think my rendering heraldically correct and philologically vouched. The orle of Balliol and the fourth banner are each denoted by a void in the midst, right such as the sun is. Heraldic sunshine is golden (Woodward's 'Heraldry,' 305). 2. "Mr. Neilson," says Mr. Bradley, "has no claim to be regarded as a philologist." Apart from its genial personal application, the sense of this proposition in its context is rather to suggest that only a philologist of the strictest sort can take the liberty of contradicting, "with assurance," Mr. Bradley's reading of a line of fourteenth-century verse. I am surprised to hear that I gave no reasons for venturing upon such an audacious enterprise. I thought my reasons were as broad as any barn door.

The thirde banere one bent es of blec whittle  
With sexe galeys I see of sable withinn  
And iche one has a browne brase with bokels twayne.

"And iche one" here I maintain can only be read naturally as referable to each galley (a) because the relative usually follows its antecedent; (b) because by context "iche one" naturally points to the plural antecedent "galeys"; (c) because in the absolutely analogous line 146 "and iche one" with equal clearness indicates the plural antecedent "bibulles," and (d) because in lines 180-8 the belts or belt equally belong to the banner. 3. Each galley could bear either across its sail or on a standard in the stern a shield carrying a bend with two buckles.\* Six of these galleys would be on the banner. No difficulty exists on that score.

\* Having now had a chance to see in the Record Office the Vans seal (Bain's 'Cat.' II. p. 545), I desire to acknowledge that, although the "cinquefoil" is very uncertain, I do not think it was a buckle.

4. Mr. Bradley wonders "what has become of the new and brilliant piece of heraldic evidence touching the authorship of 'Wynner and Wastoure' which Mr. Neilson has repeatedly promised." Mr. Bradley is not an attentive reader. He attributes to me a promise I never made (May 16th), and jibes me for not fulfilling a promise I have kept (June 13th).

In his travesty of my position Mr. Bradley says I eclectically look out for sentences containing the desired allusions and then interpret them by some kind of second sight. This charge comes from the Mr. Bradley who has interpreted "five and twenty winters" as meaning the year 25 Edward III.; who has developed the plot and circumstance of the poem from five inconsequent words of Chief Justice Scharhill in 1352; who has expounded a banner of 1352 (?) by a coat of arms of 1724, while leaving five other banners severely unexplained; who has called my arguments mere assertions, although he has been asked (May 16th) categorically, but in vain, for vouchers of three fundamental historical assumptions; and who has on previous occasions shown some aptitude for advancing a proposition without being (to use his own euphemism) "able to produce evidence in support of it" (February 23rd, 1901).

The authorship of 'Wynner and Wastoure' I have never discussed in detail. What I have urged, I believe with complete success (even if a link or so in heraldry should break), by proofs from contemporary chronicle and State Paper, is that it fits absolutely into the political situation of circa 1358. The banners fit, too. Equal cogency is not to be expected in all the limbs of such an argument, and, especially as Mr. Bradley has so blandly relieved me of all claim to be a philologist, with an historical student error is always possible. It would be too much to expect that the whole of the recondite Edwardian allusions, which had escaped the canonized philologists and which it has been my good fortune to discover in several alliterative poems, should invariably be perfectly interpreted at the first blow.

In taking leave of Mr. Bradley let me reciprocate the good feeling which has in public been perhaps too skilfully disguised, but which is hearty nevertheless. That I have conducted my case without imputing "obsession," drawing a personal caricature of my antagonist as an *a priori* obstinate sophist, or casting out comparisons about Tel-el-Kebir, Orator Henley, the provost of Dumbarton, or the cult of Anglo-Israel, is due scarcely less to a professional distaste for such immature turns of Oxonian wit and politeness than to my personal regard for Mr. Henry Bradley.

GEO. NEILSON.

P.S.—An editorial indulgence allows me a postscript. As Brennius of old made end of his war with Belinus, so I close *cum vultu pacis*, warmly congratulating my distinguished adversary and friend on the honour which Heidelberg has so fitly bestowed.

#### NOTES ON JUNIUS.

##### II.

WHEN I last wrote I gave specimens of letters from Woodfall to Caleb Whitefoord. I now purpose adding some from Whitefoord's own pen. He was a diligent and clever writer. He acted as literary adviser to Woodfall, who sent letters to him for his opinion. It may be due to him that the letters found among his papers were not printed. If so, he showed good sense and good taste. They are utter rubbish.

I have read the letters which appeared in the *Public Advertiser* and other journals during the period that Junius was a contributor to them. The *Advertiser* attracted the ablest correspondents, and the standard of writing in its columns was high. Many contributors to newspapers in the latter part of the eighteenth century were men of marked ability. John Wilkes, Sir William Draper, and Horne, better known

as Horne Tooke, were able to hold their own with Junius; yet it is unquestionable that he towered above his contemporaries, both as a controversialist and as a writer possessing a large fund of information, which he used without scruple and with cruel effect. He is one of the few English writers who deserve to be ranked with Pascal and Paul Louis Courier.

Junius was not unconscious of his capacity. In private letters to Woodfall he wrote that "Junius is a character which must be kept up with Credit"; and he said to him, with regard to the letter to Mansfield, that "it is in the highest style of Junius." It was pure mock-modesty when he asserted, as Philo-Junius, that it did not appear "Junius valued himself on any superior skill in composition." In his condescending fashion he was pleased to intimate that Sir William Draper was "an author whose labours certainly do no discredit to a newspaper." Woodfall rejected one of his earliest contributions, which was an elegy after the manner of Tibullus; but he preserved the manuscript. This was sent to him on March 14th, 1768. A copy being offered to Almon, it was printed by him in the *Public Register*, from which it was transferred to 'The New Foundling Hospital for Wit.' The verses were indelicate, but less coarse than others headed 'The Titans,' which Woodfall inserted after the prose of his anonymous correspondent had made him famous and a person to be humoured.

Woodfall was a master in the art of journalism as well as in the craft of printing. He recognized from the first how serviceable Junius would be to him. The *Public Advertiser* profited by the letters of Junius to a far greater extent than Mr. Dilke supposed. The increase in circulation was but moderate, as Mr. Dilke was able to show from the account-books which he was permitted to inspect. Yet it is not denied that the paper became very profitable. What of the advertisements? Milton styled iron and gold the main nerves of war. Advertisements may be termed the life-blood of a newspaper, and these filled the treasury of the *Public Advertiser* in the Junian days and for some time afterwards. A newspaper's value to an advertiser is enhanced by the degree in which its articles are noticed and reproduced, and the letters of Junius were reprinted, not in London only, but in most of the cities and towns where newspapers appeared. Hence it was, perhaps, that Woodfall displayed something akin to subservience to the unknown correspondent whose services he wished to retain and for whom he even descended to prevarication. This occurred after the publication of a letter signed Junia.

It is not improbable, judging from what frequently happens at the present day, that Woodfall, acting in concert with his friend Whitefoord, thought to give a fillip to the correspondence by making a lady take part in it. Hence, perhaps, the publication of the letter signed Junia, to which Junius sent a reply, of which he was ashamed on seeing it in print. He wrote to Woodfall saying that his letter "was idle and improper," that it had been written contrary to his own opinion, but that "there are people about me, whom I would not wish to contradict, and who would rather see Junius in the newspaper ever so improperly than not at all." These words have been interpreted by Dr. Mason Good to imply that Junius had friends or acquaintance who were aware of his newspaper work. Is it not equally likely that Junius moved in a circle where he learnt what was passing without being known as a writer? Sir Walter Scott heard many remarks about his novels from those who had no suspicion that he had written them.

If the letter attributed to Junius by George Woodfall which is dated July 1st, 1768, be really from his pen, then he anticipated Whitefoord in writing as a lady. This letter is

addressed to the Duke of Grafton, and is signed Pomona. It was a disappointment to Whiteford, perhaps to Woodfall also, that Junius cut short the discussion by obliging Woodfall to state that he had not written the reply to Junia. The following letter, prepared by Whiteford, could not be printed in the circumstances. It deserves publication now. The evident intention of the writer is to let it be supposed that he was the "Byestander" who was a frequent contributor:—

MR. WOODFALL,—"Twas with great Pleasure I read a Letter signed Junia, published in your paper a few days ago. From that lively spirited Performance, I was in hopes the Public would be entertained with a Grand match on the political Stage, between these celebrated Disputants Junius and Junia. As a By-stander I was much pleased with the Idea of this battle of the Quills, and was already enjoying it in Fancy. From Junia's brisk Attack, I expected as able a Defence on the part of her Opponent, and in short I hoped to see a match so equal and interesting, that all the other political writers would have laid down their Pens and remained in mute Suspence till this grand Match was decided. But to my great Disappointment, Junius has converted this Match into a matrimonial one—and forsooth because your Correspondent happens to write under the Signature of Junia, therefore it follows of course, that Junius and she are Husband and Wife.

This very strange Logic somewhat resembling *[sic]* that of the Grave Diggers in Hamlet, or perhaps it may be the Logic which is taught in the University. After concluding the above marriage, Junius immediately proceeds to talk Bawdy to his Wife in the face of the Public. This Lesson I suppose he has learnt in the same University; the Practice may perhaps be Hibernian. I am sure it cannot be Roman. It may be in Character for the Irish Junius, though totally repugnant to that of Lucius Junius Brutus.

But perhaps Junius may have another reason for his manner of proceeding. It is well known that there are several Females in this Age and Country who write better than any of the men. Your fair Correspondent Junia seems to be of the number. Junius therefore meant to cut short a Correspondence which he felt himself unable to sustain. [He] knew that Junia could not give any answer to a Letter replete with Grossièreté and double Entendre. To such a Letter what Reply could a Lady make but silence and contempt?

But surely Junius might have used a shorter method as he did formerly with regard to your Correspondent Titus. He might have said in his pompous way, "Junia deserves an answer, and shall have a complete one." This promise might have secured him some little Delay; and in case he afterwards found himself unable to perform his Promise, he might have kept it just as he did that which he made to Titus.

The concluding remark about Titus was a palpable hit. Junius had added the following postscript to a letter dated February 21st, 1769:

"I had determined to leave the Commander-in-Chief to the quiet enjoyment of his Friend and his bottle; but Titus deserves an answer, and shall have a complete one."

The answer was never made, and when Junius's letters were preparing for publication in a collected form he told Woodfall that "the postscript to Titus must be omitted."

Woodfall affirmed that, though he did not know who Junius was, he was certain that neither Hugh Macaulay Boyd nor Philip Francis was he. Woodfall received and printed letters from all of them, and doubtless he noticed that the handwriting in each case was as different as the style. With both Boyd and Francis he was personally acquainted. He may have shared the common opinion that Burke was Junius. Dr. Johnson, while accepting Burke's denial of the authorship, said "he knew no other man who was capable of writing these letters." On October 15th, 1771, Woodfall printed a letter from Zeno headed "To Junius, alias Edmund the Jesuit of St. Omers," which was answered by the man attacked. By giving publicity to Zeno's letter Woodfall did not become sponsor for his opinions. With Whiteford, however, he was in general agreement, and the following letter may have tallied with Woodfall's own views:—

SIR,—When a writer takes upon him to counsel King's and Ministers, to ensure measures of Government, and to lead the public opinion, such a writer should be particularly careful to keep himself totally concealed; For while it is unknown from where his Leucubrations flow we are apt [to] suppose that (like some Heroes and Foundlings of Old) they spring from a very high origin; but no sooner does a very vain author step forth from his concealment, or is detected by the prying Eye of criticism, in short no sooner do we know who the Person is that presumes to dictate to us so dogmatically and masterfully, than his writings lose all their Effect; His Scurrility and Abuse recoil upon himself, and we only wonder at his extreme Impudence and Presumption.

A striking instance of the Truth of this observation we have lately seen in the Detection of that vain, conceited, arrogant, malignant writer who signs himself JUNIUS. Whether the Discovery was owing to *Edmund's* vanity, or the Indiscerion [of] some of his Friends I know not, but no sooner was it understood from what Quarters the Letters of Junius proceeded, no sooner Sir were they traced home to that dark Jesuit of St. Omers, than they instantly lost all credit with the Public and even those very persons who had admired the printed Invectives and elegant Ribaldry they contained, now join in expressing their Abhorrence and Detestation of a Writer who could possess so *raucous* a Heart.

Two things are equally extraordinary, if not unprecedented. The one is that Junius has been so often discovered and is still unknown; the other that the unnamed writer has become an English classic. Whether Woodfall held as strongly as his friend Whiteford that Burke was Junius cannot be determined. Philip Francis was an avowed believer in Burke as the author of the letters signed Junius. The late Abraham Hayward, in the article on Junius which he contributed to the ninth edition of the 'Encyclopædia Britannica,' states that Burke told Sir Joshua Reynolds that he knew Junius. Several persons, living at the time and capable of learning what passed behind the scenes, have affirmed their knowledge of Junius; but they declined to tell what they knew. Others, devoid of their advantages as to personal information, have not hesitated to inform the public that Sir Philip Francis and Junius are one.

Whiteford blundered with regard to Burke, but this slip did not render him an incompetent writer. His services were in request because they were valued. The following letter from William Woodfall, dated February 4th, 1773, is a proof of this:—

SIR,—Having undertaken to print the London Packet, it is equally my Duty and my Interest to adopt every probable method of extending the Circulation of that paper. Nothing can effect the necessary purpose so soon, as giving the Paper a face of novelty and variety, and making it essentially conducive to the entertainment of the town, and this point can only be carried by the joint endeavours of men of genius, wit and humour. I find the List of Partners honoured by your name, as the Printer therefore I take the liberty of soliciting your occasional Correspondence, assuring you on my part that every possible attention shall be paid to your favors, and that you may place a confident reliance in the secrecy of your h<sup>ble</sup> Servant

W. WOODFALL.

Whitefriars. Febr 4. 1773.

A year later William Woodfall became the conductor of the *Morning Chronicle*. Though not associated with his brother in the conduct of the *Public Advertiser*, he was shown, as he publicly stated, all Junius's contributions to that journal. He stated this when denying the claims put forward on behalf of Hugh Macaulay Boyd as the writer of Junius's letters. Hence, when Junius sent a letter to him in the handwriting which impressed Henry Sampson Woodfall, and which no one has yet imitated so as to be taken for the unknown writer, he inserted that letter in the *Morning Chronicle*. As on previous occasions, Junius had early information before writing it. Lord Mansfield was visiting Paris incognito in September, 1774, and his journey thither became known to his most malignant critic. Thereupon he wrote the letter, which appeared in the *Morning Chronicle*

for August 27th, 1774, and was reproduced in the *Athenæum* for May 4th, 1895. Lord Camden read it, and when writing to Garrick soon afterwards he said: "Is Lord Mansfield gone to Paris to deprecate peace? He is all-sufficient. Junius has taken advantage of his absence to give him another stab in the *Morning Chronicle*." At that time Philip Francis was in Calcutta. This attack on Lord Mansfield was as venomous as any other by Junius. A second letter was sent to Woodfall. He announced that it was under consideration. It never appeared.

Before returning to Junius, as I purpose doing in the next article, I shall give an unpublished note from Sheridan when he was Secretary to the Treasury. At that time Whiteford was pressing for remuneration as secretary to the commission which negotiated with the American delegates in Paris, and had desired an interview with Sheridan, receiving this reply:—

Mr. Sheridan presents his compliments to Mr. Whiteford and will be glad of the Pleasure of seeing him at the Treasury to-morrow at twelve.

Mr. S. having been out of Town has not the Favor of Mr. Whiteford's note till this morning.

It is certain that the interview with Sheridan was inconclusive, because Whiteford had to wait ten years before his claims were recognized by a more complying Secretary to the Treasury. As he possessed ample private means, his brief public service was lavishly rewarded in 1793 with a pension of 200*l*. Had Whiteford been a far richer man and borne a title he would probably have received thousands.

W. FRASER RAE.

#### THE COMING PUBLISHING SEASON.

MR. FISHER UNWIN will publish the following works during the autumn season. In Biography: Lady Diana Beauclerk: her Life and Work, by Mrs. Stuart Erskine, illustrated with coloured plates and many reproductions in half-tone. —The Autobiography of William Simpson ("Crimean Simpson"), edited by Mr. George Eyre-Todd, illustrated. —Grain or Chaff? the Autobiography of a Police Magistrate, by Mr. Archibald Chichele Plowden, with photographic portrait. —Portraits of the Sixties, by Mr. Justin McCarthy, illustrated. —Commissioner Kerr: an Individuality, by Mr. G. Pitt-Lewis, K.C., with portraits. —Anna Swanwick: a Memoir and Recollections, by Miss Mary L. Bruce, illustrated. —The Love Letters of Margaret Fuller (1845-6), with an introduction by Miss Julia Ward Howe, and reminiscences by Emerson, Horace Greeley, and Charles T. Congdon, —a popular one-volume edition of Mr. John Morley's Life of Richard Cobden, —and, in the "Lives Worth Living" Series, The Story of Thomas Carlyle, by Mr. A. S. Arnold. In Travel: Big Game Shooting and Travel in South and East Africa, by Mr. F. R. H. Findlay, illustrated. —The Mystics, Ascetics, and Saints of India, by Dr. J. Campbell Oman, illustrated. —The Advance of our West African Empire, an account of the risings and operations in Sierra Leone, by Capt. C. Braithwaite Wallis, illustrated. —Through Canada in Harvest Time: a Study of Life and Labour in the Golden West, by Mr. James Lumsden, illustrated. —and Bird Life in Wild Wales, by Mr. J. A. Walpole Bond, illustrated from photographs by Mr. Oliver G. Pike. In History: Old-Time Aldwyche, Kingsway, and Neighbourhood, by Mr. Charles Gordon, illustrated. —The Anglo-Boer War, edited by Mr. D. M. Bresler (late commandant), with special contributions by Generals Kritzinger, Fouché, Hertzog, and Brandt, Commandant G. D. Joubert, the Rev. J. D. Kestell, and others, with thirty original maps of operations by Lieut. Breda. —An Epoch in Irish History: Trinity College, Dublin, its History and Fortunes (1591-1660), by the Rev. J. P. Mahaffy, D.D. —The Particular Book of Trinity College, Dublin, a companion to the above, edited by Dr.

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Mahaffy,—two new volumes in the "Story of the Nations," illustrated: Parliamentary England (1660-1832), by Mr. Edward Jenks; and Medieval England (1066-1350), by Miss Mary Bateson. —The Wars of Victoria, by Mrs. Bradlaugh Bonner,—and The Grand Duchy of Finland, by Miss Isabella Mary Phibbs. In Politics and Sociology: The English People; a Study of its Political Psychology, by M. Emile Boutmy, translated by E. English,—a new edition of the Political Writings of Richard Cobden, with preface by Lord Welby,—Labour and Protection, a volume of essays by Mr. John Burns, Mr. G. J. Holyoake, and others, edited by Mr. H. W. Massingham,—British Industries under Free Trade, a volume of essays edited by Mr. Harold Cox,—The Society of To-morrow: a Forecast of its Political and Economic Organization, by M. G. de Molinari, translated by Mr. P. H. Lee-Warner, with introductions by M. Frédéric Passy and Mr. Hodgson Pratt,—and Parliament: a Gossipy Guide to the Palace of Westminster, by Mr. Alfred F. Robbins. In Fiction: two new volumes in the "First Novel Library": Rosemonde, by Miss Beatrice Stott; and The Cardinal's Pawn, by Mr. K. L. Montgomery,—twelve new volumes in the "Red Cloth Library": The Dayspring, by Dr. William Barry; The Vineyard, by John Oliver Hobbes; The Mis-Rule of Three, by Florence Warden; Through Sorrow's Gates, by Mr. Halliwell Sutcliffe; Nyria, by Mrs. Campbell Praed; The Situations of Lady Patricia, by Mr. W. R. H. Trowbridge; That Fast Miss Blount, by Mr. Roy Horniman; The Black Shilling, by Mrs. Amelia E. Barr; Kitty Costello, by the late Mrs. Alexander; Helen Adair, by Mr. Louis Becke; Court Cards, by Austin Clare; and An Innocent Impostor, by Mrs. E. H. Strain,—General George, by Miss Juliette Heale,—Tonford Manor, by Mr. S. Hancock,—Tychiades: a Tale of the Ptolemies, by Mr. Alfred Dickenson,—A Monte Carlo Venture, by Mr. Philip Treherne,—A Bachelor in Arcady, by Mr. Halliwell Sutcliffe,—Wonderful Weans, by Mr. MacKenzie MacBride,—The Peculiar History of Mary Ann Susan, by Mr. Bernard C. Blake,—and a new volume in the "Pseudonym Library": Penelope Brandling, by "Vernon Lee." In the "Children's Library": Sea Children, by Miss S. Hope-Evans, and popular reissues of Stories from Fairyland and An Enchanted Garden. In the "Welsh Library," edited by Prof. Owen M. Edwards: A Short History of Wales and A Short History of Welsh Literature, by the editor; and a volume of George Herbert's Works, edited by Miss Louise Imogen Guiney. In the "Mermaid Series": The Best Plays of John Dryden (2 vols.), and The Best Plays of Thomas Shadwell, both edited by Prof. G. Saintsbury; and thin-paper reissues of the works of Marlowe, Otway, Congreve, Steele, Ben Jonson, and Shirley. Miscellaneous: London in the Eighties, by a Foreign Resident,—Shakespeare studied in Eight Plays, by the Hon. A. S. G. Canning.

### Literary Gossip.

JUST a hundred years ago this week William Wordsworth and his sister Dora started, along with Coleridge, for the tour in Scotland which the poet's sister has memorialized in the 'Recollections of a Tour in Scotland in 1803.' This lay in manuscript until edited by Principal Shairp, and published by Mr. David Douglas in 1874. The book seems to be now out of print. Sir Walter (then Mr.) Scott met the tourists at Melrose on the return journey to England, and conducted them to Jedburgh and Hawick. It is proposed next month to celebrate this visit to Hawick, on September 22nd, 1803, at that town and at Mossypaul,

the inn between Hawick and Langholm where the Wordsworths halted for refreshment. The old inn at Mossypaul has given place to a modern hotel on the same site. Principal Shairp pointed out in his introduction to Dora Wordsworth's 'Journal' that intelligent Englishmen had heard of the beauties of the Scottish Highlands previous to 1803, and before the issue of Scott's poems sent tourists in shoals to the Trossachs and elsewhere. Wordsworth, indeed, apologized when found near Loch Katrine, asking his way, for being in that region, and mentioned that the Trossachs was a place very celebrated in England, and that they wished to see the celebrated pass. Dora Wordsworth's 'Recollections' is certainly a book to reprint.

It is natural enough that the President of the Council should wish to reorganize the Education Department; but probably it would be prudent to delay making changes till the friction necessarily caused by the assumption on the part of the County Councils of the functions hitherto discharged by School Boards has at least partially passed off. At any rate, it is especially important that the inspectors should just at present be familiar with the schools in their districts. Yet this counsel of common sense seems to be lost sight of by Lord Londonderry, who has been moving his men about of late without regard to the necessities of the moment, and placing round pegs in square holes with much assiduity.

MR. E. F. KNIGHT's book, 'South Africa To-day,' is to be issued presently by Messrs. Longman. For the last eight months he has been travelling in South Africa as special correspondent of the *Morning Post*, observing the resettlement of the country since the war, and studying on the spot the various problems awaiting solution. Travelling for the most part by road in cart or waggon, he sought information among the farms rather than in the towns concerning the present feelings of the Boer. His tour extended to the Zambesi, and his book will conclude with a description of the Victoria Falls.

MR. CHARLES SANFORD TERRY, Lecturer in History for the past five years in Aberdeen University, has been appointed to the newly instituted Burnett-Fletcher Chair of History and Archaeology. Mr. Terry is well known for various publications dealing with the Jacobite period.

A TRANSCRIPT of the 'Parish Registers of Chesham,' in the county of Bucks, from 1538 to 1641, made by Mr. S. W. Garrett-Pegge, of Chesham House, is in course of printing by Mr. Elliot Stock. It will be furnished with a copious introduction.

MR. JOHN LONG is about to commence a "Library of Modern Classics." It is designed to supply the public with the masterpieces of modern fiction of every school, being restricted to representative works of fiction by the great writers of the nineteenth century. Bound in cloth, the volumes will be published each at 2s. net, and bound in leather at 3s. net per copy. Each will contain from four to six hundred pages. The initial volumes will be 'The Three Clerks,' 'The Cloister and the Hearth,' 'The Woman in White,' 'Westward Ho!' and 'Adam Bede.'

PROBABLY the rarest "Swinburniana" is a short-lived periodical entitled *Undergraduate Papers*, of which four numbers appeared during 1857 and 1858, and in which Mr. Swinburne commenced his literary career. Mr. Slater, in his 'Early Editions,' states that "only some three or four copies are known," and that "one of these was sold a few years ago for 16l." By a curious oversight, a set of this publication was included in the proverbial "bundle," and was bought last month for seven shillings at an auction-room not a hundred miles from Piccadilly Circus! The cataloguer did not even deign to enumerate this particular item in the bundle, which fell into the hands of a very deserving and worthy bookseller, who at once disposed of the *Undergraduate Papers* to another bookseller for 30l., and wisely took a holiday on the strength of his bargain!

THE September issue of *Chambers's Journal* will contain a paper on 'Mormon Brides,' which recounts some facts regarding the twenty-six wives of Brigham Young. The article has been suggested by a little book picked up when the writer was in Salt Lake City. 'A Soldier's Letter about Waterloo' is written by Capt. Robert Steuart. Some particulars are given about his brother and correspondent, Basil Steuart (a forgotten publisher), who was trained under Blackwood in Edinburgh, and rose to a considerable position at John Murray's in London. He came in contact with the Duke of Wellington, and Canning, and Isaac D'Israeli, and assisted Campbell with his 'Specimens of the British Poets.' During a fortnight spent at Newstead in arranging Lord Byron's library he saw a good deal of the poet.

MR. WILFRID WARD is bringing out through Messrs. Longman a volume called 'Problems and Persons.' Among his topics are: The Rigidity of Rome, Unchanging Dogma and Changeable Man, Balfour's 'The Foundations of Belief,' Candour in Biography, Tennyson, Thomas Henry Huxley, Two Mottoes of Cardinal Newman, Newman and Renan, and Some Aspects of the Life-work of Cardinal Wiseman, whose biography he wrote.

A VOLUME of essays styled 'Labour and Protection,' and edited by Mr. H. W. Massingham, will be published by Mr. Fisher Unwin during the autumn. They will deal with various aspects of Protection as affecting the labouring classes, and are intended to state the case for Free Trade from the point of view of the working man. Among the contributors will be Mr. John Burns, Mr. G. J. Holyoake, Prince Kropotkin, Mr. Thomas Lough, and Mr. Seebohm Rowntree.

MESSRS. LONGMAN have issued a revised edition of 'An Irish Cousin,' a tale originally issued by Mr. Bentley in 1889 as by "Geilles Herring" and "Martin Ross." It is the work of E. O. Somerville and Martin Ross, the authors of 'Some Experiences of an Irish R.M.' It has been out of print for several years, and has now to a great extent been rewritten, whole chapters, in some instances, having been cut out and new work substituted.

THE General County Return of Charities, for the County of Durham, is just published,

price 7d., and it is, according to custom, accompanied by returns for many separate parishes.

MR. HENRY LITTLEHALES, who edited the English 'Prayer-Book' for the Early English Text Society a few years ago, has now given the Society a thousand copies of each of two coloured facsimiles of page-illuminations in fifteenth-century primers in the British Museum.

MR. H. A. SPURR writes:—

"As Mr. Lang's latest essay on Dumas (in the new edition of 'The Three Musketeers') is sure to be widely read, will you allow me to correct a few inaccuracies contained in it? They are not vitally important, perhaps, but should not be passed by. Dumas's grandmother was called Louise-Cessette, and not Marie. His oldest friend and first collaborator was Adolphe, not Auguste, de Leuven, and was not the man to whom Mr. Lang refers as being 'kept out of his own,' but his son. Dumas discovered the island of Monte Cristo in 1842, not 1844. 'The bastion of St. Gervais (in 'The Three Musketeers') is his (Dumas's) own invention," writes Mr. Lang. On the contrary, the episode was founded on an incident of the siege of Casal in 1630: 'A number of officers of the garrison supping together one day, M. de Baradas proposed to go and dance on a *demi-lune* (of the enemy's) to drink the health of the Christian princes,' and so forth. The anecdote is to be found in Susane's 'Histoire de l'Infanterie Française.' Mr. Lang 'suspects' that Dumas read Shakespeare and Scott in 'cribs,' presumably implying that he could not read English. As a matter of fact, as he tells us in 'Le Monte Cristo,' the romancer could read English easily enough ('except Burns and Byron'), although he could not speak it. He translated 'Ivanhoe' and 'Harold' himself, and frequently quotes Shakespeare and Byron in the original with appreciation. A more serious error is that which implies that Dumas could not 'follow a pre-determined plot and plan.' As he was at pains constantly to state, Dumas elaborated his plots in his head before ever putting pen to paper. 'To this,' he says, 'I ascribe the limpidity of my intrigue.' Thus he told his play of 'Mademoiselle de Belle-Isle' to the Comédie Française and obtained its acceptance before a word was written; thus he was enabled to write the first volume of the 'Chevalier de Maison-Rouge' for a wager in sixty-six hours; thus he persuaded Desnoyers to accept 'Twenty Years After' by narrating the unwritten story at full length. Lastly, Mr. Lang quotes the story of 'De Mirecourt,' who declared, as a proof that Dumas did not even supervise the work of his 'assistants,' that Maquet wrote a phrase of five lines in which *que* occurred sixteen times. 'All the *ques* appeared next day in the *Siccle*, through which the novel was running.' Mr. Lang overlooks the fact that Maquet denied the story explicitly, and the denial appears where the story is told—in *Quérard*."

THE death is announced of M. Charles Longuet, inspector-general of modern languages in the city of Paris schools, at the age of sixty-three years. M. Longuet was an ardent student and learned man. Yet he was a member of the Commune, and assisted in the direction of the *Journal Officiel*. He found a refuge in London, and married a daughter of Karl Marx, whose 'Commune de Paris' he translated. After the amnesty he wrote for *La Justice* and *L'Égalité*, and was from 1886 to 1893 a Conseiller Municipal of the eleventh Arrondissement.—The death is also announced of M. Émile Desbeaux, a former director of

the Odéon, in his fifty-eighth year. M. Desbeaux was connected with several literary and illustrated journals; besides writing many comedies, parodies, and a "roman américain," the 'Mystère de Westfield,' he was the author of a series of works for the young, notably 'Projets de Mlle. Marcelle et les Étonnements de M. Robert,' which was crowned by the Académie.

A CORRESPONDENT writes:—

"In the last number of *Blackwood Sigma*, in a somewhat depreciatory spirit, asserts that 'Wilberforce's authentic last words' were, 'I think I could eat another slice of that veal pie.' It must be more than a coincidence that Lord Lytton in 'Glenavril' asserts—contrary, by the way, to respectable evidence—that Mr. Pitt's last words were 'Give me one of Bellamy's meat pies.' It looks like a conventional sneer of the time."

A ST. PETERSBURG correspondent writes to the Paris *Rappel* announcing that the house at Orel in which Tourguénief was born will shortly be sold at auction. The municipal council of the town, it is pointed out, are doing nothing to prevent this sale, and it is asked if there is not among the educated classes in Russia one with sufficient public spirit to prevent this historical house from being destroyed.

It is proposed to complete Rivadeneyra's well-known "Biblioteca de Autores Españoles," by the publication of additional volumes, which, says the *Bulletin Hispanique*, will be printed in rather better type than the preceding members of the series. Señor Menéndez y Pelayo will take the general direction, and will edit the opening volume, which is to appear in November, and be devoted to 'Novelistas anteriores á Cervantes.' Señor Serrano y Sanz will bring out a volume of 'Autobiografías,' Señor Bonilla one or two volumes of 'Libros de Caballerías,' Señor Menéndez Pidal will edit the 'Crónica General,' and Señor Cotarelo the plays of Tirso not contained in Hartzenbusch's reprint. Messrs. Bailly-Baillière, of Madrid, are to be the publishers.

THE Viennese Academy of Science has bestowed a grant of 4,000 kronen on Dr. Wolkán to enable him to go to Italy and make the studies necessary for completing his edition of the letters of Æneas Sylvius. Dr. Wolkán has been occupied for several years with this work, and during his researches was fortunate enough to discover about 500 hitherto unknown letters, many of them dated from Vienna. The first of the four volumes will, it is hoped, be published on the 500th anniversary of the great Humanist's birth, which took place October 18th, 1405.

AN anecdote which shows that the late Pope was after all human, and could nurse feelings of resentment as well as any woman, may be worth telling. In 1848 the celebrated philosopher Rosmini became under-secretary in the Government formed by Rossi for Pio Nono in his constitutional days. At that time the Pope was eagerly endeavouring to convert the armistice between Austria and Sardinia into a treaty of peace, but his subjects were anxious for hostilities, and in Perugia, where Pecci was Bishop and Governor, the inhabitants made a demonstration against the Tedeschi, parading the streets a whole day, and

crying "Down with the Austrians!" Pecci, whose sympathies were Italian, made no sign, and did not attempt to interfere with the populace. However, when intelligence of the tumult reached Rome it made a considerable sensation, and Rosmini boldly asked the Pope how he could expect the Austrians to listen to his diplomacy if he allowed his subjects to curse them in public. The Pope agreed with his minister, and the Government gazette subsequently announced that the bishop's attitude had been censured (*bisimato*). Rosmini died in 1855, but in 1878, when Cardinal Pecci became Leo XIII.—thirty years after the offence was given, and twenty-three after his enemy was interred at Spezia—almost his first act was to appoint a commission to examine the orthodoxy of Rosmini's writings, one of which, thanks to the Jesuits, had been put on the 'Index' in his lifetime; and some years afterwards the Rosminians were dismayed by its making a report in which sundry propositions extracted from their founder's writings were declared heretical!

## SCIENCE

### ANTHROPOLOGICAL NOTES.

THE *Mémoires* of the Royal Society of Northern Antiquaries of Copenhagen, circulated among the foreign members of the Society, contain a paper by Dr. Sophus Müller entitled 'The Plough, the Yoke, and the Bit.' The National Museum possesses a highly interesting specimen of a prehistoric plough—generally attributed to the later section of the Iron Age, but belonging, in Dr. Müller's opinion, to an even earlier period—which was discovered in Jutland at a depth of 1m. 50. Though somewhat injured, it is nearly, if not quite, complete, and consists mainly of two large pieces of wood, one the handle of maple, the other the beam of birch or elder. It shows signs of having been much used. It is probable that oxen were attached to the beam by a yoke. Of this object several ancient specimens are in the same museum, and one of them is figured by Dr. Müller. The primitive bit is represented by two specimens worked in staghorn.

The first volume of the *Nordiske Fortidsminder*, issued by the same Society, has been completed by a double part, numbered 5 and 6. It comprises two other papers by Dr. Müller, with the assistance, in one of them, of M. Carl Neergaard. This is an excellent monograph on the Danevirke, the vast rampart which marked the boundary between Denmark and Germany, illustrated by maps and views. The other relates to a bronze object of great antiquity, representing the sun attached to a chariot drawn by a horse, discovered in September, 1902, in marshy ground at Trundholm. Many portions of the disc had been covered with gold leaf, of which much had been torn away, and the object had suffered considerable injury. It has, however, been possible to identify the numerous fragments, and thus satisfactorily to reconstitute it.

The address delivered by Prof. Arthur Thomson before the International Medical Congress at Madrid on April 25th 'On Man's Cranial Form, together with some Remarks on the Attitude of the Medical Profession towards Anthropology,' has been printed. He lays stress upon the fact that even the busy practitioner may render immense service to science, if only he will accurately record the observations which often he alone has the opportunity of making. The doctor is brought into relation with aspects of human nature denied to most others. Prof. Thomson suggests the appoint-



ment of an international committee of experts to communicate with medical men as to problems of anthropology upon which data are wanted. He illustrates his meaning by a discussion of the vexed question of cranial form and the significance of the cephalic index. One matter connected with this, upon which further information is required, is the degree of prognathism in children of various races. The muscles connected with the mandible have an influence on the production of cranial form. Thus thirteen short skulls had short jaws (index 85), eleven medium skulls had medium jaws (89), while twenty long skulls had long jaws (91). The proportion of the short arm of the lever formed by the jaw is also an element in the muscular development required to discharge its functions. He generalizes that the long heads are, as a rule, furnished with more powerful temporal muscles than the short heads. Other causes determining cranial form are sutural growth and increase of cranial capacity, which tends towards rounding of the skull. The effect of mechanical agencies on the form of the skull was shown by three experiments, photographs of which are prefixed to the address. The vault of the skull was replaced by an elastic bladder: this being distended by the injection of varying amounts of air, the results obtained display not only a change in size, but also an alteration in shape, comparable to the forms characteristic of certain types of crania. This disposes of the necessity of explaining the existence of the dolichocephalic and brachycephalic types as due to independent origins.

#### Science Gossip.

In connexion with the meeting of the Council of the International Association of Academies, held in London last June, there also took place a meeting of the commission established for the investigation of the anatomy of the brain, an organization promoted by the Association itself at the Paris gathering of 1901, and now comprising representative physiologists of Europe and America. The current *Berichte* of the Königl. Sachs. Gesellschaft der Wissenschaften, Leipzig, contains a full account of the proceedings at the meeting, together with the names of the members of the commission. Of these the British are: Prof. D. J. Cunningham, Prof. Ferrier, Sir M. Foster, Sir V. Horsley, Prof. J. N. Langley, Prof. E. Ray Lankester, Prof. Sherrington, and Sir W. Turner.

We have to note the publication of the Report of the Commission on the Nature, Pathology, Causation, and Prevention of Dysentery and its Relation to Enteric Fever (price 5s.).

M. MATHIEU PROSPER HENRY, so well known for his labours in celestial photography, carried on in conjunction with his brother, M. Paul Pierre Henry, was found dead on the 25th ult. in a valley situated at a great elevation in the French Alps. His death is attributed to congestion, caused by extreme cold. He was born at Nancy on December 10th, 1849, and was buried at the same place on the 1st inst. in the presence of several French astronomers. The two brothers (of whom the deceased was the younger by little more than a year) discovered, each of them, seven members of the large family of small planets between the years 1862 and 1882. They became attached to the staff of the Paris Observatory in 1865, and amongst the splendid stellar photographs obtained by them may be specially mentioned those of the Pleiades, which not only immensely increased the number of stars known in that remarkable group (plates taken after four hours' exposure in 1888 showed no fewer than 2,326 stars), but revealed the existence of masses of nebulous matter contained within its boundaries, and apparently connected with some of its brightest stars, a spiral one near Maia having been first detected in 1885. The two brothers were

elected Associates of the Royal Astronomical Society of London in 1889.

In April next year a Swedish scientific expedition starts from Port Arthur for the northern parts of the Pacific on a specially chartered ship, under the leadership of Konservator G. Kolthoff, the party consisting of five or six Swedish naturalists. The object of the expedition is investigation, both on land and at sea, chiefly at Kamschatka and the coast round this peninsula, the zoological and botanical life of which will be fully studied. When winter sets in the party sail for the American coast, and return to the starting-point *via* Japan. Much material is expected to be acquired, as the places visited have never before, or only in slight degree, been examined.

No. 3890 of the *Astronomische Nachrichten* contains the results of several series of observations of comet III., 1902, and of comets I. and II., 1903 (the last of these was discovered by M. Giacobini at Nice on December 2nd, 1902, but did not pass its perihelion until March 25th, 1903, about a week after the perihelion passage of one discovered by the same astronomer on January 15th), obtained by Prof. H. Struve and Herr Postelmann at Königsberg, by Dr. Wirtz at Strassburg, by Mr. Thome at Cordoba, and by Prof. Abetti at Arcetri, Florence.

PROF. MAX WOLF, of Heidelberg, announces the discovery of a variable star (var. 30, 1903, Sagittarii) in the southern part of the nebula Messier 8 (N.G.C. 6523), which in 1901 was scarcely visible, but is this year "recht hell." It is, he remarks, of special interest, as being situated in the nebula and also on the southern edge of a dark canal, which intersects the nebula from north to south.

The British Antarctic Expedition is the subject of an article by Prof. R. A. Gregory which will appear in the September *Leisure Hour*. Mr. Carreras writes in the same number on 'The Nurseries of some of our Sea-Birds,' and the Rev. John Isabell on 'The Co-operative System among Animals.'

The first annual report of the Rhodesia Museum, Bulawayo, which is just available, affords striking illustration of the march of events in South Africa. At present the collections are but the nucleus of what will no doubt eventually become a museum of interest and value. Previous to its formation as a definite institution a certain amount of work had been already accomplished by the Rhodesia Scientific Association and the Chamber of Mines, and both these bodies now contribute substantial annual sums for the purposes of maintenance, aided by the Bulawayo Municipality. Mr. F. P. Mennell, F.G.S., is the curator, and the report includes a paper by him on the geology of the country round Bulawayo. An expedition to the Zambesi is contemplated to secure specimens for the museum, especially of the big game of the district, the latter to be done under a Government permit. It may be hoped that the anthropological side of the museum will receive special attention in view of the changes wrought in native life and customs under European influences. Altogether it would seem that the Rhodesia Museum has made a satisfactory start.

M. MUNIER-CHALMAS, the distinguished Professor of Geology at the Sorbonne, died somewhat unexpectedly on Sunday at Aix-les-Bains. He was only elected in May of this year to the Académie des Sciences in the section of Mineralogy.

THE French Association for the Advancement of Science has been holding its meetings last week and this at Angers.

We have received the seventh number of vol. xxxii. of the *Memorie della Società degli Spet-*

*trascopisti Italiani*, containing a paper by Prof. Riccò on the relative force of gravity at forty-three stations in Eastern Sicily and Calabria, and the result of a determination of the elements of the orbit of the small planet Ludovica (No. 292), by Signor Boccardi, together with an ephemeris for the present opposition.

#### FINE ARTS

*History of the Worshipful Company of Pewterers of the City of London.* By Charles Welch, F.S.A. 2 vols. (Blades, East & Blades.)

FEW of the smaller Livery Companies, as distinguished from the twelve so-called "great" Livery Companies (to one of which it was necessary in former days for the Mayor of the City of London for the time being to belong), possess a more complete series of records than the Company of Pewterers. These records have gone far to supply Mr. Welch with material for a history of the Company, as well as of the particular craft over which it exercised surveillance, not only in the City and suburbs, but, for a considerable period, throughout England.

The earliest ordinances of the Company are of the year 1348, and are recorded both in the Company's archives and the archives of the Corporation preserved at the Guildhall. A translation of these ordinances has already appeared in Riley's 'Memorials of London,' from the copy entered in one of the City's 'Letter-Books'; and a comparison of this translation with another, which Mr. Welch prints from the Company's records, discloses some variations and omissions. The main feature of the ordinances is the discrimination between square articles, which were to be made of "fine pewter," and round articles known as "vessels of tin," which were to be manufactured of an alloy of tin and lead. The distinction between brass and copper is lost sight of in the two translations, just as it is in our Bible, and the French *esteyn* seems to have been used indifferently for tin or pewter. The rest of the ordinances were common to similar guilds for the promotion of good work and honest dealing. In 1438 these ordinances, with additions, were confirmed by the Mayor and Aldermen of the City, who in the same year promulgated a schedule of the assise of weight that various articles of pewter, by the dozen, were to scale in future. The schedule comprises "chargeours" and "platers" of various sizes, "Kinges dishes," "Galey" and Florentine dishes and saucers, and a dish apparently known as "the Cardinal's hat." A few years later the Common Council agreed that the wardens of the mystery or craft might claim one-fourth of the tin brought to the City at the price current, and, moreover, should be allowed to search and assay all tin thereafter to be melted in the City and its liberties, and seize all inferior metal they found. The Pewterers' industry thus became assured of a sufficient supply of the raw material necessary for its maintenance.

In 1473 the Pewterers succeeded in obtaining a charter of incorporation, an excellent facsimile of which is presented to the reader

by Mr. Welch. This charter was unusually ample, conferring, as it did, upon the Masters and Wardens of the mystery the power to scrutinize and regulate all work appertaining to the craft, and all goods exposed for sale, not only within the liberties of the City, but throughout the realm, and to punish and correct abuses. In carrying out these duties they were to be assisted by the municipal officers of every town and place where the Company's searchers were at work.

Having thus become a body corporate, it behoved the Pewterers to provide themselves with a corporate seal. This seal bore the arms of the Company, the same as were formally allowed them by Clarencieux King of Arms in 1533, with slight variation, viz., a chevron between three "strikes" or "strakes," the chevron being charged with alternate lilies and roses, and the whole flanked on either side with a lily, in honour of their patroness, the Virgin Mary. What these "strikes" or "strakes" represent is not clear. Mr. Welch, after some hesitation, has come to the conclusion that they are ingots of tin. This does not appear to be particularly satisfactory, for their form is more like that of a grid or harrow with a handle than of ingots pierced at regular intervals for some purpose which Mr. Welch confesses himself unable to explain. We would suggest that they represent some kind of implement used for puddling metal, and we are led to this by the fact that we find a "strike" described in some dictionaries as "a puddler's stirrer." We offer this as a suggestion and nothing more. Whatever they represent one thing is certain, namely, that the same design was used for stamping metal of a certain quality, just as the broad arrow was used for marking base metal that had become forfeited.

The charter of incorporation granted by Edward IV. was followed by others from almost every sovereign in succession from Henry VII. down to Queen Anne. In 1504 statutory powers of search were vested in the Company under stat. 19 Henry VII., cap. vi. This Act had a far-reaching effect upon the Pewterers' trade throughout England, for it not only decreed that an inferior kind of pewter, known as "lay metal," used in the manufacture of "holowe ware," such as salts and pots, should be of the same assise as "lay metal" wrought in the City of London, but it was the first enactment rendering it compulsory for manufacturers to stamp their wares with private marks or "touches" for purpose of identification, so that any defect might be brought home to them. This Act had one serious drawback, viz., that it was only to continue in force until the next Parliament. It was confirmed, however, in 1512 by another Act (stat. 4 Henry VIII., cap. vii.) and ordered "to endure for ever." Ten years later, in pursuance of a further enactment of the Parliament of 1504 to the effect that no ordinances of a company should be valid unless approved by Justices of the Peace or civic authorities of towns, the Pewterers brought in a series of ordinances or by-laws for the regulation of their craft to receive the approval of the Court of Aldermen, and to be entered of record. The importance and extent of the trade over which the Pewterers' Company

exercised supervision at this period are evidenced by the following extract from Holinshed, who, after remarking upon the cleverness of pewterers in imitating the best work of goldsmiths, continues thus:—

"Such furniture of household of this metall [i. e., pewter] as we commonlie call by the name of vessel, is sold usuallie by the garnish, which dooth containe twelue platters, twelue dishes, twelue saucers, and these are either of silver fashion, or else with brode or narrow brims, and bought by the pound, which is now valued at six or seven pence, or peradventure at eight pence.....In some place beyond the sea a garnish of good flat English pewter of ordinarie making.....is esteemed almost so pretious, as the like number of vessels that are made of fine siluer, and in maner no lesse desired amongst the great estates whose workmen are nothing so skilfull in that trade as ours, neither their metall so good, nor plentie so great as we haue here in England."

The passage is of interest as explaining the terms "garnish" and "vessel" so frequently found in the extracts which Mr. Welch has printed from the Company's books. To take a single instance. Under the year 1487-8 it is recorded that the sum of 27s. 4d. was paid for "a garnyshe large vessel," new-fashioned "counterfeit" (i. e., made after a certain pattern), which the Company presented to the Speaker "to spede oure billes" in Parliament. The richer members of the craft appear to have kept a stock of "feast vessels" which they were not above letting out on hire on great occasions. These vessels were kept on or in a cupboard otherwise known as "vesseller."

The extracts are full of technical terms—distinguishing metals according to their degrees of fineness, and the different kinds of ware manufactured by the craft—which are not always easy to understand. Pewter is thus distinguished as "fine pewter," "lay metal," and "pale," the last being occasionally used in place of solder. "Lay metal" is described by Mr. Welch as pewter seized by the Company for bad workmanship or inferior quality, melted down and sold as common metal. Ware is variously described as "hard-metal ware" or "extraordinary ware," the only ware that might be struck with the letter X, and "sadware," which Mr. Welch suggests to be etymologically connected with "assay," although we prefer to connect it with "sad" in the sense of "heavy" (cf. "his hand more sad than lump of lead"), the term being usually applied in the Company's records to trenchers and other heavy articles, as, indeed, it is still applied at the present day by those in the trade. In contradistinction to "sadware," we find light articles, embracing metal toys, buttons, spoons, &c., known as "trifles," manufactured of "trifling metal" by "triflers." It is on record that an apprentice whose sight was not fit for "sadware" was permitted by the Master and Wardens of the Company to serve as a spoonmaker. The metal employed in the manufacture of trifles was bound to contain a moiety either of "plate metal" or tin. Early in the sixteenth century the Company passed an ordinance to the effect that every one taking up the livery or clothing should thenceforth bring in a silver spoon, an ounce or more in weight, and that this should continue until a sufficient store had accumulated for the Company's use,

after which they were to be put "to some other use." As a fact, the surplus spoons were frequently sold.

Among the names of alloys recorded as used in the manufacture of pewter vessels, Mr. Welch includes "cloff," and, by way of offering some explanation of the term, remarks that "cluff" is used in the trade at the present day to denote rough or scrap metal. This may be so, but we think that a careful examination of the passages where the term occurs sufficiently proves that "cloff" does not signify an alloy at all, but an allowance or overdraft which the Company enforced its members, under penalty of a fine, to demand whenever they purchased Cornish or Devonshire tin. The same term, we are told by Richard Grafton, the eminent printer of the Bible and honoured member of the Grocers' Company, was applied to an allowance customarily made in favour of the purchaser in the grocery trade. A similar allowance we believe continues in the wholesale tea trade of the present day.

Fines for bad metal or workmanship were of constant occurrence, and a frequent punishment was an order for the offender to alter his "touch." These "touches" were registered on touch-plates in the custody of the Company, but only five such plates are still extant, and these have been reproduced in facsimile and appended to Mr. Welch's work. Country pewterers occasioned great trouble by the inferior quality of their ware, and by the persistent manner in which they palmed it off as London ware. Matters went from bad to worse as the Company gradually ceased to exercise its right of search in the country in consequence of the expense which such search entailed.

The Company was at its zenith in the fifteenth century, when it ranked among the first after the great companies. It has always taken its share in providing money and men in time of need. In 1563, for example, it provided a contingent of "vij soldyers.....which were delyvered at Tower Hill and so sent to Newhaven." Commenting upon this and similar entries of the time in the Company's records, Mr. Welch remarks that "these troops were dispatched from [sic] Newhaven for the defence of Havre," whereas they sailed, as a matter of fact, from the Thames to Newhaven, otherwise Havre, the Norman port, lately ceded to Queen Elizabeth, being then known as Newhaven.

Enough has been said to show the extremely interesting character of this Company's records. The gratitude of every student of municipal history is due to the Master and Wardens of the Pewterers of London for the public spirit they have displayed in bringing out these two volumes. The extracts from the Company's records have been carefully made, more than one charter as well as the grant of arms to the Company have been faithfully reproduced in colours, and there is an excellent index.

#### PRINTS.

We have received two prints published by the office of *L'Art*, one a most pleasing etching in colours after Lancret's "Leçon de Musique," in which the chief motive, the silhouette of a lute player against a pale distance, is adapted from the Watteau at Hertford House. Fortunately the attempt has not been made to render



the full force of colour of the original, and the transposition into the key of engraving in colour has been fairly successful. The other print from the same office, 'Au Désert,' an original etching by E. van Muyden, is not remarkable in any way. The design is weak, and the etched line is wanting in quality.

Mr. Frank Willis, A.R.E., sends us an etched portrait, executed and published by himself, of the late Pope. So far as we can see, this has no quality which is not better given in an original photograph. The attempt to add vivacity and artistic quality by chipping up the forms into innumerable little facets is scarcely to be commended.

The Fine-Art Society has sent us an impression of a portrait of the late Mr. Whistler, executed in lithograph by Mr. T. R. Way. It was, we are informed, drawn some time ago, but is now published for the first time. We are also told that Mr. Whistler considered it one of the best likenesses done of him. It has, indeed, the qualities and defects of a stippled photograph, and as an interpretation of the great artist's personality does not rise above that superficial level.

#### ON REFLECTIONS IN STILL WATER.

We have received a letter from our reviewer admitting the error contained in his reply to Mr. Wyllie on this subject, and, subsequently, one from Mr. Wyllie pointing it out. Our reviewer, however, still maintains the correctness of his original assertion that the reflected image *appears* less than the object, and as Mr. Wyllie does not contest it, we may suppose that they are in agreement. As the question is not without interest, we may perhaps recapitulate and sum it up. Mr. Wyllie's original statement was as follows: "When the surface of water is perfectly smooth, the reflections of upright objects are seen directly underneath them, and of just the same size as the original." To this our reviewer objected that the reflection is seen less, because it subtends a lesser angle to the eye, and stated the rule which Ruskin gives in 'Modern Painters,' namely, that it is the reverse image of the object as it would appear to an eye placed as much below the surface of the water as the eye is actually above it. Had Mr. Wyllie substituted for the word "seen" the word "drawn" his statement would have been theoretically correct. Our reviewer, in his reply, made the converse error of supposing that since the reflected image is *seen* less it must therefore be *drawn* less, forgetting that a precisely similar diminution of the image takes place on the picture itself to that which takes place in nature, provided that the spectator holds himself at the proper point of view. This is the same error which Ruskin exposed in the long controversy republished in vol. i. of the new Library Edition of his works. To this we may refer our correspondents for many interesting and curious points which bear on the subject of the perspective convergence of parallel lines in the picture plane.

We doubt, however, whether, even in that correspondence, the last word has been said on this complicated question. Do pictures on a small scale really conform to the rules of perspective? Are they not rather what one may call *absolute* notations of appearances? For, according to theory, the spectator should hold the picture in such a relation to his eye that it covers precisely the same field of vision as the scene represented would do. Now in many of the illustrations of Mr. Wyllie's book this would almost necessitate the page being held against the end of the nose, and in practice it will be found that small pictures are habitually viewed, and have been drawn, at a greater distance than the theoretically correct one, and yet they do not necessarily appear wrong. This shows surely that the eye is very insensitive to perspective on the picture plane, and that we

tend to fix our attention on the actual forms drawn, rather than on their retinal images. We suspect, indeed, that the trained eye of a modern spectator is, as regards the perspective of the picture plane itself, very much in the same condition as the eye of a primitive or Chinese draughtsman is with regard to perspective at right angles to the picture plane; that is to say, it remodels appearances in the light of its knowledge of actualities. To take an instance, the true perspective image of a sphere, except it be exactly in the line of sight, is some kind of ellipse; now would an artist who was making a small water-colour sketch dare to draw the balls over a gateway as ellipses with the knowledge that if the sketch were held close enough to the eye they would appear spherical? Would he not rather, in the expectation that his sketch will usually be judged at such a distance that the perspective of the picture plane is negligible, draw them as circles, to avoid shocking the eye of any one who was not at precisely the correct view-point?

Would not, consequently, an artist drawing on a small scale, and rendering a high building in the foreground, draw the top course of bricks actually smaller than the course on a level with his eye? Mr. Wyllie in his letter, quite consistently with the theoretical view, says, No. We have had the curiosity to investigate examples by Canaletto and Jan van der Heyden, in which measurement was possible, and we found that in both there was a distinct diminution in the thickness of the upper courses of bricks. In both cases the picture took in a wider angle of vision than is theoretically allowable. Of course it may be urged that they have merely made a mistake in perspective, but it proves a tendency on the part of artists which is significant.

We venture to suggest tentatively the theory that when an artist renders a wide view on a small scale, and when in working he holds his paper at a greater distance than the theoretically correct one, he tends to adopt an absolute notation of appearances, and that in such circumstances he ought to draw the reflection of an upright object in still water less than the object itself. Ruskin himself, who distinctly condemns this view, nevertheless appears to fall unconsciously into it where ('Modern Painters,' part ii. sec. v.), in describing a picture by Vandevelde, he says:—

"It is absolutely windless, and the near boat casts its image with great fidelity, which, being unprolonged downwards, informs us that the calm is perfect, and, being unshortened, informs us that we are on a level with the water, or nearly so."

No doubt, according to our theory, the artist should also make his perpendiculars converge upwards and downwards; that he does not do this is, we suspect, due to psychological causes. Even so trained an eye as Ruskin's immensely underrated the apparent convergence of perpendiculars at the beginning of the discussion to which we have referred.

#### THE BRITISH ARCHAEOLOGICAL ASSOCIATION AT SHEFFIELD: SIXTIETH CONGRESS.

I.

ON Monday, August 10th, the Association met for the second time at Sheffield. The last time they were there was in 1873, and during the thirty years which have elapsed since interest in the past seems to have gone back rather than advanced in the busy city. Few are left of those archaeologists who welcomed the Association then, but of these Mr. R. E. Leader, the newly elected President, is pre-eminent.

The opening meeting was held in the Town Hall, under the presidency of the Lord Mayor, who briefly welcomed the Association to Sheffield in some well-chosen remarks, to which the President replied.

A move was then made to the parish church, which was described by Mr. J. R. Wigfull, local

hon. secretary. The original building was Norman, and dated from the early part of the twelfth century. This has entirely disappeared, with the exception of one or two stones. The church was rebuilt in the fifteenth century, and probably by the same architect who built Rotherham Church. It was "restored" in 1790 and again in 1878, so that the present building is practically modern, the only fifteenth-century work remaining being the linings of the chancel walls and the tower piers. The sole object of interest to antiquaries is the Shrewsbury Chapel on the south of the chancel, which contains some fine monuments of that family. By the kind permission of the vicar, Archdeacon Eyre, the members and friends next proceeded to the new church burgesses' room on the north of the church, where they were shown the original charter granted to the burgesses by Queen Mary, and dated 1554. By this charter a body of "twelve capital burgesses" was constituted, which still controls the Church property of the borough.

Carriages then conveyed the party to the remains of the Manor Lodge. Formerly this stood in the middle of Sheffield Park, and was used as a kind of sanatorium by the Earls of Shrewsbury, who retired to it from time to time whenever the insanitary condition of Sheffield Castle became too much for them. During the fourteen years that Mary, Queen of Scots, was in Shrewsbury's keeping (between 1570 and 1584) he was in the habit of taking her to the Manor Lodge for the same reason. This is a detached house on the outskirts of the manor itself, in the Elizabethan style, and though there is no record of its actual erection, yet a letter exists, written by Shrewsbury to Cecil, in which he speaks of "a house which I am building for the safe keeping of the Quene." The Manor Lodge is said to have been built by the fourth Earl of Shrewsbury about 1516. It was kept up for forty or fifty years after the destruction of Sheffield Castle during the Civil Wars, and in 1706 was dismantled by Thomas, Duke of Norfolk. It gradually degenerated into a number of small cottages, which were left unoccupied about thirty years ago, and the ruins have been rapidly disappearing since. Indeed, it is a melancholy illustration of Sheffield's neglect of her past. The Manor Lodge is connected with the history of Cardinal Wolsey, who stayed here for some sixteen or eighteen days on his last journey, which ended so tragically at Leicester. He was accommodated, according to George Cavendish, his gentleman usher, in "a faire gallery where was in the end thereof a goodlie tower, where my lord is lodged."

This visit of Wolsey in 1530, and Queen Mary's captivity during 1570 to 1584, give the manor an historic interest worthy of careful preservation, and the present Duke of Norfolk, it may be noted, is now doing what is possible to prevent the remains from altogether falling to pieces.

A largely attended conversazione was held at the Town Hall in the evening, at which the President, Mr. Leader, read his inaugural address. After deploring the destruction of the relics of the past through modern improvements, and the loss of a number of earnest antiquaries during the thirty years which have passed since the Association was last there, and adding that those who are known to be conducting systematic research might be counted on the fingers of one hand, and that the Sheffield Architectural and Archaeological Society has ceased to exist, the President went on to trace the history of Sheffield and Hallamshire through the Roman, Saxon, Danish, and Norman epochs down to the time of the earliest local records. The accounts of the "Burgery" or Town Trust commenced in 1557, and the systematic records of the Cutlers' Company in 1625. The first known mention of Sheffield cutlery is dated 1340. It is found in a list of goods issued from the king's wardrobe (14 Edward III.),

where, amongst other knives, is scheduled "1 cuttallum de Sheffield"; the next mention being Chaucer's often quoted "Shefeld thwytel," which the miller of Trumpington "bare in his hose." Yet in the Poll Tax returns of 1379, almost contemporary with Chaucer, not one Sheffield cutler is mentioned, though several are found in the neighbouring towns and villages.

The seclusion of Sheffield, situated at the head of five diverging valleys, accounts for its having played but a small part in national history, and, as a result of this seclusion, there was an amusing episode on the southward march of Prince Charles Edward and his ragged Highlanders in 1745. The legend that it was their practice to impale babies was so fully believed, that the infant ancestress of a present alderman was hidden in a holly-bush until these marauders had passed. But they did not turn into Hallamshire, so timid citizens who had abandoned their homes crept back, and the damage caused by the raid to Sheffield may be appraised at sevenpence, the amount of the fee paid by the Cutlers' Company to the bellman when sent round to recall the Corporation to a meeting put off "because the rebels were near us." No opportunity for tavern jollity was lost, and accordingly in a few months Culloden afforded legitimate excuse for rejoicings at "The Cock," with an expenditure of 1s. 7d. for beards' cockades, and 3d. for tobacco pipes.

The most characteristic remnant of the Hallamshire of the past is to be found in the survivals of the ancient grinding wheels which once studded the streams. These, the most typical relics of the old industrial conditions, have, by a tenacious conservatism, been handed down little changed.

On Tuesday last the members and their friends proceeded by train to Worksop, whence carriages were taken to Blyth, and the church was visited and described by Dr. Stokes, hon. local treasurer. It dates from 1088, when a Benedictine Priory was founded here by Roger de Buisli. Only the nave and south aisle are left, the choir having entirely disappeared. It is a fine example of Norman architecture, the arcade being especially good, and so is the chancel arch, which is at present best seen from the outside. Two of the original bays of the nave are now occupied by the fifteenth-century tower. The south aisle was the parish church in pre-Reformation days, owing to quarrels between the monks and the parishioners, and the present chancel is still there, which produces a curious effect. There are screens in the nave and also in the south aisle of early date, containing in the panels figures which have been identified as St. Elizabeth of Hungary, St. Margaret, St. Euphemia, and others.

The monastic buildings, on the north side of the church, have disappeared completely, a modern house occupying their site and covering the cloister garth.

Some of the more adventurous of the party ascended the church tower, whence a beautiful view of the surrounding country was obtained, the more enjoyable from the perfection of summer sunshine in which the whole was bathed.

The party then returned to Worksop, where the Priory Church was visited under the guidance of Mr. Chas. Lynam, the vicar, the Rev. H. T. Slodden, having first given the following brief résumé of the history and devolution of the Manor of Worksop.

The manor of Worksop in the days of the Conqueror was held by one Roger de Buisli, a favourite of the Norman William. It is said that this Roger held no fewer than 174 manors in Notts, and his chief residence was at Tickhill, in Yorkshire, though he sometimes resided at Worksop. From De Buisli the Worksop estates passed to another Norman nobleman, William de Lovetot, probably by his marriage with the daughter of De Buisli. This

William founded this monastery for canons. He left two sons, Richard and Nigel. From the Lovetots, after three generations, Worksop passed to another young Norman, Gerard de Furnival, who became Lord of Hallamshire and Worksop by his marriage with Maud, the heiress of the Lovetots. This Gerard died at Jerusalem in 1219; his son Thomas was likewise a Crusader, and was slain in Palestine. Thomas's brother brought his remains to Worksop, and they were buried here. Through a line of six Furnivals in direct succession—one being the famous Thomas, Lord Furnival, who served with Edward III. at Cressy—the estates of the Furnivals, by failure of male issue, passed to the Nevilles, viz., to one Sir Thomas Nevil, the Lord Treasurer of England, by his marriage with Joan de Furnival. The alabaster figure of the knight with the figure of the lion at his feet (at the west end of the church) is supposed to represent Sir Thomas Nevil; the other two effigies represent Joan his wife and the Thomas de Furnival who fought at Cressy. Sir Thomas Nevil and his wife had one daughter Maude, who was married to John Talbot, first Earl of Shrewsbury, and thus the estates passed to the Talbots. There were five Earls of Shrewsbury in direct succession who enjoyed this estate, and to Francis, the fifth earl, Henry VIII., on the dissolution of the monastery, granted its Worksop possessions, to hold to him and his heirs by the royal service of finding the king a right-hand glove at his coronation, and by supporting the king's arm so long as the sceptre should be held.

After eight generations of Talbots, and the division of their estates amongst co-heiresses, this portion, about 1617, came by marriage to the Howards, Earls of Arundel, since Dukes of Norfolk, and remained with them until 1840, when the entail was broken and Worksop Manor estate was sold to Henry, fourth Duke of Newcastle. The greater portion of the manor estate the present Duke has sold, but before the sale the advowson of the living was handed over to the Society of St. John the Evangelist, Cowley, Oxford.

Worksop Priory Church is well known, and needs no detailed description here, but it may be mentioned that the nave contains ten bays, while the choir, which as at Blyth has disappeared, contained six bays, so that in its complete state it must have been a magnificent building. Mr. Lynam, with the aid of a rough plan, first described the original settlement of Austin Canons on the spot, telling how they diverted the river, which runs on the north, to form a subsidiary stream to turn their mill, and then planted their church in the centre of an open meadow, placing their domestic buildings, also as at Blyth, on the north side of the church, between it and the river.

The church was thoroughly "restored" in 1847, when the spirit of the age led the architect to put everything back into what he thought was its original condition; but, in spite of this, it is possible to read something of the church's history in its fabric. The easternmost bay is, according to Mr. Lynam, original, being the work of the founder, Roger de Buisli, of 1125, though some have put it as late as 1160. The other nine bays, going west, are of one period, 1170-80. The distinction between the earlier and later work is most clearly marked in the character of the moulding and in the proportions of the piers.

A curious feature of the church is the arrangement of the windows in the clearstory, so as to come above the piers of the arcade, instead of in the centre of the arches, and this has led to an interesting modification of the usual appearance of the triforium—viz., the insertion of a small arched opening over each pier and under the clearstory window, thus breaking the line of the triforium arcade. There are some remains of an Early English south transept, and beyond these the beautiful thirteenth-century Lady

Chapel, with its triple lancets, of which those at the east end and in the south wall remain—one triplet in the east end, and a double triplet on the south, to which the west and north would have corresponded. There are a few fragments of the monastic buildings left, and on the south-west of the church stands the fine fourteenth-century gateway in a remarkably good state of preservation. There are the usual three niches over the main gate on the south, facing the town, but, a most unusual thing, the figures are all *in situ*, though much defaced. The uppermost one represents the Madonna, and one of the two below is St. Outhbert bearing the head of Oswald in his hand. The church is dedicated to St. Outhbert.

In the afternoon the party visited Barlborough Hall, the account of which must be deferred for the present.

### Finis-Fini Gussy.

THE Société des Artistes Lithographes announce for next year an international exhibition of lithography. It will be held in April at the Petit Palais. The centenary of the lithograph was, it will be remembered, celebrated at the Champ de Mars in 1896. A highly promising feature in connexion with the forthcoming exhibition will be an album ornamented with examples of some of the most eminent of modern lithographers, such as, for instance, Fantin-Latour, Willette, Chéret, Leleu, Paul Maurou, and others. These plates will be accompanied by poems, presumably written for the occasion.

M. L. L. A. AUGUIN, who recently died at Bordeaux, achieved a considerable amount of success as a landscape painter. He was born at Rochefort in 1824, studied under J. Coignet, and worked with Corot. After a few years in Paris he returned to his native place, and lived there from 1850 to 1860, painting a number of views of Charente and Charente-Inférieure; he settled at Bordeaux in 1860, and was practically the founder of the "Bordelaise" school of landscape painters. Auguin was especially good at evening effects and at solitudes. He had been a constant exhibitor at the Salon since 1846. He is represented in the museums at Bordeaux, Rochefort, Rheims, Rouen, and other places, and was awarded several medals at various exhibitions.

THE Report of the Director of the National Gallery, Ireland, has just been published as a Parliamentary Paper, price 1d.

THE Assyriologist Dr. Winckler, according to the *Orientalische Literatur-Zeitung*, has discovered, while excavating in Saida, at a little distance from the ruins of the temple recently laid bare, the fragment of a great inscription in Aramaic characters. The extent of the inscription and the remarkably large size of its letters confer unusual scientific interest on the discovery. An Aramaic inscription upon Phœnician soil is of itself a rarity. The inscribed stone is deeply masoned in a fountain, and it will be a work of labour to detach it and save it. The fragment discovered is evidently the end of a long inscription, and contains eighteen lines, about one and a half metres in length, in excellent preservation, it is said.

A LETTER from Canea in the Munich *Allgemeine Zeitung* reports the laying of the foundation stone of a Cretan museum in Candia for the reception of all the valuable antiquities which have been excavated in Cnosus and Zaistus, so that they may be conveniently accessible to the learned world. The excavations have at present ceased, on account of the time of year, but during the coming winter will again be undertaken.

THE excavations in Pergamon will, it seems, be resumed in September, when the great



Roman gymnasium will be uncovered. Prof. Dörpfeld intends to superintend the operations from Athens.

# MUSIC

## NEW MUSIC.

FOUR songs sent us by Messrs. Willcocks & Co., *Wilt Thou be my Dearie? Come, my Life's Delight, The Derby Ram, and The Phantom Woer*, by William Y. Hurlstone, are clear in form, and not commonplace; the accompaniments have rhythmic and harmonic interest.—*The Uncrowned King*, poem by Barry Cornwall, music by Monk Gould, is effectively written for baritone voice; the melody, of popular cast, is supported by a skilful accompaniment.—*Lovely Flower and With the Blush of the Rose*, by Edgardo Lévi, are two light, tastefully written ballads.—*Lullaby Song*, by J. W. Holland, is neat, if not particularly striking.—Herrick's poem *Gather ye Rosebuds* demands simple yet quaint music. Mr. H. J. Coates has attempted something of the kind, and for that deserves praise; but it is only an attempt, not an achievement.—*The Three Fishers and Stars of the Summer Night*, by Ernest Walker, are pleasing, though somewhat artificial settings of two familiar poems.

Much pianoforte music of the present day is of little value; we therefore note with pleasure *Sixteen Variations on an Original Theme and a Concert Study* (same publishers), by Thomas F. Dunhill, the first full of thought, skill, and variety, the second rather "Weberish," but interesting.—*Trois Morceaux*, by Percival Garratt, represent the composer at an early stage of his career: the effort to be expressive is too obvious, while the large-span chords, especially in the *Caprice*, No. 3, argue a want of thought. It is well to have a hand capable of large stretches, but a very similar effect could have been produced by simpler means. The music of all three pieces shows promise.

Messrs. Weekes & Co. publish *The Penitent*, words by John Murray, music by Colin McAlpin. The melody of this song is broad and expressive, but not distinctive. The composer has just won with an opera the Moody-Manners prize, and so far as this song foreshadows the style of that work he aims after simplicity, which in these days of elaborate compositions is an excellent thing.—An *Indian Dance* for pianoforte, by Richard Knight, has good thematic material, which only needed further development to make it an interesting piece.

At one time, and that not very long ago, British music was little known in Germany. We now find German publishers—for instance, the one under notice and also Messrs. Breitkopf & Härtel—taking note of our native composers. We have before us a *Novelette* (Lengnick), No. 2 of *Three Pieces* by Thomas E. Dunhill. It is only a trifle, and yet there is pleasant spontaneity in the writing, and though simple there is just a chord, figure, or modulation which gives to it character.—A *Berceuse* for two violins and piano, by J. C. Ames, is smooth, melodious, and refined.—Thought and skill are to be found in *Deux Morceaux Caractéristiques: Sérénade Orientale et Humoresque*, by Josef Holbrooke, Op. 23, but the effort to escape the commonplace is obvious; the second is the more natural.

From E. Ascherberg & Co. come, in their "Universal Edition," No. 311, Mendelssohn's *Violin Concerto*, Op. 64, and No. 431, D. Scarlatti's *Piano Compositions*. The many classical and modern works in this edition are clearly and correctly printed, and issued at very reasonable prices. The first is the familiar concerto with Mendelssohn's own arrangement

of the orchestral parts for pianoforte, edited by Arnold Rosé, leader of the famed Vienna Quartet; the second volume contains sixteen sonatas edited by the well-known pianist and teacher Heinrich Barth, who for the text has compared Czerny's edition with the Santini and other manuscripts. Scarlatti's music, though old, always remains fresh. A sentence in the English translation of the editor's preface requires alteration to make it clear that he has not modernized the text, but merely selected the versions which in his judgment were the best.

## Musical Gossip.

WE have received the list of novelties to be performed during the nine weeks' series of Promenade Concerts which commences this day week at Queen's Hall under the direction of Mr. H. J. Wood. It contains a symphony by Cyril Scott; a symphonic poem, 'The Lament of Tasso,' by York Bowen; a suite, 'Pelleas and Melisande,' by William Wallace; a pastoral suite by Garnet Wolseley Cox; an introduction to an operatic poem, 'The Bretwalde,' by Ernest Blake; a symphonic poem, 'Into the Everlasting,' by Rutland Boughton; a Suite Venitienne by W. H. Reed; a symphonic poem, 'Pompilia,' by Edgar L. Bainton; a concert allegro for pianoforte and orchestra by Nicholas Gatty; and a concerto for viola and orchestra by Cecil Forsyth. These novelties, be it noted, are all by British composers. Of works "to be performed for the first time in London" we have four symphonies by Wolf Ferrair, Jean Sibelius, Gustav Mahler, and Anton Bruckner; four pianoforte concertos by René Lenormand, Josef Holbrooke, Harry Farjeon, and Arensky; two violoncello concertos by Joachim Raff and Ewald Straesser; two suites by Granville Bantock and Josef Suk; and orchestral pieces by Josef Nesvera, Rimsky-Korsakoff, Max Schillings, and Vincent d'Indy. Classical and modern composers will, of course, be represented, so that Mr. Wood's programmes will have attractions both for the public generally and for those who like to see how far rising composers are likely to secure the immortality after which they are striving.

THE prospectus (third edition) of the Hereford Musical Festival states that at the opening service on Sunday afternoon, September 6th, will be performed the *Larghetto* from Beethoven's Symphony in D, a new 'Magnificat' and 'Nunc Dimittis' by Mr. Ivor Atkins, a dedication ode, 'O, praise the Lord,' by Mr. A. Herbert Brewer, Wagner's 'Huldigungs Marsch,' and Dr. Elgar's 'Te Deum' in F, Op. 34, No. 1. The festival proper commences on Tuesday morning with 'Elijah'; the orchestral interlude 'The Wilderness' from 'Christus,' by Mr. Granville Bantock, a selection from 'Israel in Egypt,' and Mendelssohn's favourite 'Hymn of Praise,' constitute the evening programme. On Wednesday morning Mr. Coleridge-Taylor will conduct the first performance of his sacred cantata (first named 'Calvary') 'The Atonement'; a Bach cantata, 'Jesus Sleeps,' and Mozart's Symphony in C minor will also be given. Dr. Elgar's 'Dream of Gerontius' will be performed on Thursday morning, also a new motet, 'Voices Clamantium,' by Sir Hubert Parry and under his direction, and Brahms's Symphony in C minor. In the evening will be heard Dr. Philipp Wolfmüller's 'Christmas Mystery,' a short motet by Eccard (1553-1611), and the 'Good Friday' music from 'Parsifal.' 'The Messiah' will be given on the Friday morning. There will be an orchestral and also a chamber concert in the Shire Hall on the Wednesday and the Friday evening respectively. The programme of the first will include a new orchestral 'Indian Rhapsody' by Dr. F. H. Cowen, and two new Arias, 'Souvenir' and 'Silence,' by Mr. Percy Pitt. The principal vocalists during the week will be Mesdames Albani and Emily Squire, and Miss

Agnes Nicholls, Miss Muriel Foster, Madame Kirkby Lunn, Miss Marian Blinkhorn, and Miss Hilda Wilson, and Messrs. William Green, Gregory Hast, John Coates, Andrew Black, Plunket Greene, Lane Wilson, and Watkin Milla. Dr. Sinclair, the cathedral organist, will be the conductor.

THE prospectus of the Birmingham Festival has been forwarded to us. Mendelssohn's 'Elijah' will be given on October 13th, the opening day, and in the evening Sir C. Villiers Stanford's 'The Voyage of Maeldune,' followed by a miscellaneous programme. On Wednesday morning Dr. Elgar's new oratorio, 'The Apostles,' will be produced under the composer's direction, and in the evening Sullivan's 'Golden Legend' and Dr. Cowen's 'Phantasy of Life and Love' will be performed; on Thursday morning 'The Messiah,' and a miscellaneous programme in the evening; and on Friday morning Bach's Mass in B minor, the evening programme including Anton Bruckner's 'Te Deum' and Beethoven's 'Choral' Symphony. The principal vocalists will be Madame Albani, Miss Agnes Nicholls, Madame Clara Butt, Miss Muriel Foster, and Madame Kirkby Lunn, and Messrs. Ben Davies, William Green, John Coates, Andrew Black, Kennerley Rumford, and Ffrangcon Davies. Dr. Hans Richter will, as usual, be the conductor.

THE new Pope, Pius X., as Cardinal Sarto, published in 1895 a letter on Church music. The Gregorian chant, of course, represents for him the highest, the most fitting style of music, though in that matter Protestants who favour congregational singing and modern music will not be of one accord with him. But Christian churches, of whatever sect or denomination, must agree with the Cardinal's dictum that "Church music ought to possess three qualities: holiness, art dignity, and universality." Hence, in addition to the Gregorian chant, he accepts the classic polyphony of Palestrina. Music of a theatrical kind, which has no other aim than to please the senses, is condemned, and to those who think by such means to attract men to church, the Cardinal replies that "the public is much more serious and more pious than is generally supposed." This reply is, however, not very convincing: the Biblical exhortation not to do evil in the hope that good may result would surely have been more direct. On another point the Cardinal's wise words deserve attention. The liturgy, he declares, "must not be made to appear a secondary matter, the handmaiden of music; the latter ought to be the humble servant of the liturgy." The problem how to press art into religious services without its attracting too much attention for its own sake is a difficult one, and much of the music written for the Church since Palestrina and Bach has not helped towards a solution. The Cardinal's reference to "theatrical music" is somewhat exaggerated, though not perhaps for the style of music which he may have heard in Italian theatres. The nature of stage music since Wagner has become more important and more serious, and in 'Parsifal' the master showed the world how religion might be introduced even on the stage, and he brought this about in so reverential and catholic a manner as to receive the approbation not only of the public generally, but of those who, by reason of their calling, might fear that the experiment, though well meant, was dangerous.

It was not the late Mr. Stanley Lucas, as stated in these columns (August 1st), but his father, Charles Lucas, who was a former Principal of the Royal Academy of Music, viz., from 1859 to 1866.

THE young Italian composer Cesare Rossi has set to music the libretto of a comedy by Luigi Illica entitled 'The Year 3000,' in which the Utopian views of Social Democracy

are exposed. The subjects introduced on the modern stage are a natural reflection of those which now occupy public attention.

The new municipal theatre at Berne will be opened on September 15th with 'Tannhäuser.'

DRS. MAX FRIEDLÄNDER (Berlin), F. X. Haberl (Ratisbon), J. Joachim (Berlin), A. Kopfermann (Berlin), Krebs (Berlin), Kretschmar (Leipzig), W. Nagel (Darmstadt), K. Nef (Basle), A. Prüfer (Leipzig), A. Sandberger (Munich), L. Schmidt (Berlin), E. Vogel (Berlin), L. Wolff (Bonn), and Ph. Wolfrum (Heidelberg), and many other distinguished men have declared that they will not take part in the musical congress which it is proposed to hold in Berlin during the festivities in connexion with the unveiling of the Richard Wagner monument. They consider the moment ill chosen for such a gathering.

ACCORDING to *Le Ménestrel* of August 9th the programme of the Berlioz festival at Grenoble has been definitely settled. On Sunday evening, August 16th, 'Faust' will be performed under the direction of M. Léon Jehin, with the vocalists Mlle. Pacary and MM. Cossira, Dangés, and Ferran; on the Monday the 'Carnaval Romain' and 'Corsaire' overtures, excerpts from 'Roméo et Juliette' and 'Harold en Italie,' and various songs, under the direction of M. Georges Marty. There will also be a "conférence sur Hector Berlioz" by M. Julien Tiersot, and Madame Mazarin will recite an unpublished poem by Dr. Saint-Saëns; finally M. Weingartner will conduct the 'Symphonie Fantastique.' At the ceremony of the unveiling of the Berlioz statue the 'Marseillaise' orchestrated by Berlioz, the 'Hymne d'Apothéose' from the 'Symphonie Funèbre et Triomphale,' the 'Frances Juges' Overture, and the 'Marche Hongroise' from 'Faust' will be performed.

PERFORMANCES NEXT WEEK.  
SAT. Promenade Concert, 8, Queen's Hall.

## DRAMA

### THE NAME SHAKESPEARE.

In the year of grace 1487 one Hugh Shakespeare, or Shakspere, or Shakespere, elected a Fellow of Merton College, Oxford, did not, it appears, like his name, having no prescience of the immortal genius who was to be called by it a hundred years later, and so preferred to change it to Saunders. This we learn from the following paragraph, which is to be found in the present Warden's 'Memorials of Merton College' (one of the many valuable volumes published at the Clarendon Press for the Oxford Historical Society), 1885, pp. 242-3:—

"Hugh Saunders, *alias* Shakespeare, S.T.P.—According to the Register, 'Shakspere,' with Ireland and Holt, were elected 'scholares' on April 8, 1486, though not admitted 'in communias' till July 23, 1487, or 'ad annum probationis' until August 1, 1487. The entry on July 23 contains the following passage: 'Hugo Sawndare, alias dictus Shakespere, sed mutatum est istud nomen ejus, quod vile reputatum est.'"

Perhaps a few more particulars about this fastidious gentleman, for whom Shakespeare was too vulgar an appellation, may not be unwelcome; so here is the rest of his record, as furnished by Mr. Brodrick:—

"He was chosen 'Rex' in 1501, and in the same year became Principal of St. Alban Hall and Commissary of the University. He was afterwards rapidly promoted by the influence of Bishop Fitz-james, whose executor he was, and died in 1537. Prebendary of St. Paul's as well as incumbent of two livings. In the inventory of college plate, taken on the accession of Warden Chamber in 1525, there is specific mention of 'a stondyng sylver pece double gilt' with 'a cover havynge an image of Our Lady with her sonne in her armes, of the gift of Doctor Sawnders.'"

Thus, in the reign of King Henry VII., in the ears of this Oxford man, and presumably of his friends, the name Shakespeare had an unpleasant sound, by reason, probably, of some disagreeable connotation, or of its belonging to some objectionable person or persons—most probably for the former of these two reasons.

Readers of Shakespeare's 'Life,' by that most worthy enthusiast, Charles Knight—a 'Life' well known a generation ago, but now fading out of memory—will remember his somewhat grandiose exordium:—

"On the 22nd of August, 1485, there was a battle fought for the crown of England, a short battle ending in a decisive victory. The battle-field was Bosworth. Was there in that victorious army of the Earl of Richmond an Englishman bearing the name of Chackspere, or Shakespierre, or Shakespere, or Shakespere, or Shakespere, or Shakespere—a martial name however spelt? Of the warlike achievements of this Shakspeare there is no record. His name or his deeds would have no interest for us unless there had been born, eighty years after this battle-day, a direct descendant from him,

Whose muse, full of high thought's invention,  
Doth like himself heroically sound;

a Shakspeare of whom it was also said:—

He seems to shake a lance  
As brandish'd at the eyes of ignorance.

A public document, bearing the date of 1596, affirms of John Shakspeare, of Stratford-on-Avon, the father of William Shakespeare, that his 'parent and late antecessors were, for their valiant and faithful services, advanced and forwarded of the most prudent prince King Henry VII., of famous memory'; and it adds, 'since which time they have continued at those parts [Warwickshire] in good reputation and credit.'

And not otherwise Lower, in his 'Essays on Family Nomenclature,' i. 155, ed. 1875:—

"To this list of names from personal and mental qualities [he has just mentioned Hogarth, Bonner, Shire, &c.], I may appropriately adjoin such as had their origin in some feat of personal strength or courage, as Armstrong, Allfraye, Langstaff, Wagstaff, Hackstaff, Hurlbat, Winepear, Shakeshaft, Shakesstaff, and Shakespeare—or, as Mr. C. Knight has it, Shakspeare. Also Boxall, Tirebuck, Turnbull, and Breakspere, which last was the original name of our countryman Pope Hadrian the Fourth."

Evidently Hugh Saunders of Merton, *temp.* King Henry VII., was not of the same mind with Charles Knight and Mark Antony Lower, *temp.* Queen Victoria. But, to quote an old saying, much water had flowed under London Bridge between those two reigns; and it is possible that a name "reputed vile" in the earlier time might well have won a very different acceptance later on.

Mrs. Stopes, whose careful researches have brought together a wonderful collection of details concerning Shakespeare's family and all bearers of the name Shakespeare, has not failed to note Hugh Saunders's change of cognomen; but even her acuteness has not discovered the reason. She seems to think Shakespeare was an *alias* of which Saunders was proud. "Such an *alias*," she remarks, "was common at a time when a man's mother was of higher social station than his father. We may, therefore, seeing he was somehow connected with Shakespeare, imagine Hugh Saunders's mother to have been a Shakespeare. He is styled 'vir literis et virtute percelebris.'"<sup>\*</sup> This is an ingenious conjecture. What the fact was, the 'Merton Register,' as we have seen, distinctly informs us.

That the future Prebendary of St. Paul's—first of Ealdstreet and then of Brondesbury—and Rector of Whitechapel—Master Hugh Sander, or Sauder, or Saunders—had some ground for his discontent with what was seemingly his proper or paternal name, and for his preference of what was perhaps his mother's name, is rendered likely if Bardsley's account of the origin of the former is to be entertained. "It is impossible," we read *s.n.* in Bardsley's

very useful, but by no means infallible 'Dictionary of English and Welsh Surnames,'

"to retail all the nonsense that has been written about this name [Shakespeare]. Silly guessing has run riot on the subject. Never a name in English nomenclature so simple or so certain in its origin. It is exactly what it looks—Shakespeare, one of a class of nicknames, nearly all of which have come down to to-day, because that which was derisive in them had been soon forgotten, and they had become almost accepted as official. 'Catchpoll' actually attained the honours of an authorized and official title. A serjeant who cleared the way was equally well known as 'Draw-sword,' a bailiff as 'Wag-staff,' a huntsman as 'Wag-horn,' a jailer as 'Shake-lock,' a pikeman or spearman as 'Shakelance' and 'Shake-spear,' and a well-known bird from its customary habit as a 'Wag-tail.' 'Wag' and 'shake' were the chief elements in these vigorous sobriquets."

Bardsley cites no illustrations of the derisive or contemptuous use of the name; but, with the Merton College entry before us, we may readily accept his theory, and proceed to consider how the word came to connote ridicule. That it is simply a compound of "shake" and "spear" need not be doubted. A generation or so ago there was a great disposition to mistrust the obvious in etymology. Scholars—some of authority—could not allow that "beef-eater" meant merely one that eats beef, or that "sweetheart" was nothing else than sweet heart. They must needs invent originals that never existed, such as *buffetier* and *sweetard*. In a similar spirit Chevy Chase, it was stoutly asserted, was derived from *Chevauchie*. And so these super-acute persons, or persons like unto them, declared Shakespeare could not possibly be the manifest combination it seemed to be. They said it was corruption of Sigisbert or of Jacques Pierre. There is, of course, no denying that folk-etymology does produce the most extraordinary distortions in its efforts to assimilate the strange to the familiar, and results more surprising than "beef-eater" from *buffetier* might easily be mentioned. But every case must be judged on its own merits. We must not peremptorily conclude that all words are corrupted because some are so, and in the case of the name Shakespeare there is no just impediment against our taking it to be merely what it appears to be—no call for subtle suspicions that it is something else in disguise, requiring a linguistic Sherlock Holmes to unmask and expose.

Even if the name was a corruption—which, as has just been said, there is not the slightest ground for supposing—the corruption would be so ancient that the fact would not now concern us. Certainly as far back as the thirteenth century the formation with which all the world is now familiar was then current. A Geoffrey Shakespeare served on a jury in the Hundred of Brixton, co. Surrey, in 1268.\*

What, then, it must be asked, is meant by "shaking" a spear? and how did such an action come to be regarded with a certain scornfulness? The suggestion I now venture to make is that a spear-shaker was one who threatened an attack, but did not fulfil his threat; one who made a great show of being about to do great things, but did not do them; a braggart whose brags were not converted into deeds; a *magnus promissor hiatus* who never did anything but promise. Thus a shake-spear would correspond exactly to a drawcansir—one whose hand is always on his sword, but who is very chary of using his weapon except when he is pretty sure that his opponent will not retaliate.

To shake a spear is *not* to hurl it, but to brandish it as if with the intention of hurling it. Thus in 'Paradise Lost,' ii. 670, of the Shape of Sin opposing Satan's egress from his dungeon, we read:—

Black it stood as Night,  
Fierce as ten Furies, terrible as Hell,  
And shook a dreadful dart.

\* See C. C. Stopes's 'Shakespeare's Family,' 1901, pp. 15-16.  
† See Newcourt's 'Repert.,' i. 609.

\* See Mrs. Stopes's 'Shakespeare's Family,' p. 4. The discoverer of this early occurrence of the name is Mr. J. W. Rylands.



Each at the head  
Levelled his deadly aim; their fatal hands  
No second stroke intend.

And in Peele's 'Edward I.,' ed. Dyce,  
p. 386:—

Now, brave John Balliol, Lord of Galloway,  
And King of Scots, shine with thy golden head;  
Shake [thou] thy spears in honour of his name,  
Under whose royalty thou wear'st the name.

'The Knight of the Burning Pestle,' III. ii.:—

In his hand  
He shakes a naked lance of purest steel.

Compare Juvenal's *vibrata dextra* in 'Sat.,' viii.  
203-5,—

Movet ecce tridentem  
Postquam vibrata pendente retia dextra  
Nequiquam effudit,

and *hastam vibrare* with *hastam jactare* or *contendere*, as in 'Æneid,' x. 521:—

Inde Mago procul infensam contenderat hastam.

Of course, the brandishing or vibrating it was a necessary preliminary to the flinging, and so the valiant man had to shake his spear even as the veriest coward. But the valiant man's spear-shaking was followed up by a resolute and vigorous throw. He did not merely menace and frighten; he meant business. Duly the spear hurtled through the air, and, so to speak, he was as good as his word. The point of the shaft which but now was quivering in the distance was quickly lodged in the enemy's heart.

Thus Shakespeare is by no means equivalent to spearman, but denotes only one part of the action of a spear-armed warrior. In fact, that action had at least three stages or movements—first, the poisoning or shaking the spear, the adjusting its balance, and making sure of a proper grip; secondly, the drawing it back so as to increase the impetus or momentum with which it was thrown; lastly, the actual speeding or throwing. All these movements can be well illustrated from the Iliad. Homer's word that answers to our *shake* is *πάλλειν*, well defined by Liddell and Scott as "to poise or sway a missile before it is thrown." When Patroclus is going forth to help the Greeks in their dire distress, caused by the retirement of his lord, we are told that, though he put on Achilles's armour, he did not essay the use of Achilles's spear, but chose such as would suit his hand; no other than Achilles could sway his own mighty weapon, an ash beam from Mount Pelion, which Chiron had given to his father to be the bane of heroes:—

Εἴλετο δ' ἄλκιμα δούρε τὰ οἱ παλάμῃφι  
ἄρρει.\*  
Ἐγχοσ δ' οὐχ' ἔλετ' ὁδὸν ἀνύμονος Διαικίδαο,  
Βριθὺ μέγα, στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος  
Ἀχαιῶν  
Πάλλειν, ἀλλὰ μιν οἶος ἐπίστατο πῆλαι  
Ἀχιλλεύς.  
Πηλιάδα μελίνην, τὴν πατρὶ φίλῃ πόρε Χείρων  
Πηλίου ἐκ κορυφῆς, φόνον ἔμμεναι ἠρώεσσιν.  
II. xvi. 139-144.

Thus Chapman's rendering of *πάλλειν* in this passage is precise and accurate:—

He wore his sword, his shield,  
His huge-plum'd helm, and two such spears as he could  
nimble wield.  
But the most fam'd Achilles' spear, big, solid, full of weight,  
He only left of all his arms; for that pass'd the might  
Of any Greek to shake but his; Achilles' only ire  
Shook that huge weapon that was given by Chiron to his  
sire,  
Cut from the top of Pelion, to be heroes' deaths.

Compare Pope's version:—

Alone, untouched, Pelides' javelin stands,  
Not to be poised but by Pelides' hands;  
From Pelion's shady brow the plant entire  
Old Chiron rent, and shaped it for his sire;  
Whose son's great arm alone the weapon wields,  
The death of heroes, and the dread of fields.

When Hector and Achilles at last stand face to face, and vengeance for Patroclus is about to be inexorably exacted, we have a vivid picture

\* The warrior carried two spears, for hurling (at distance of about twelve paces) and for thrusting from above.  
Keop's Autenrieth's 'Homeric Dictionary,' 1896, s.v. ἔγχοσ.

of the avenger poisoning or shaking his spear whilst he selects the most vulnerable part of his adversary's body, the sharp point gleaming like the evening star:—

Οἶος δ' ἄσπῆρ εἶσε μετ' ἄσπῆρσι νυκτὸς ἀμολγῷ  
ἔσπερος, ὃς κάλλιστος ἐν οὐρανῷ ἴσταται ἄσπῆρ,  
ὥς αἰχμῆς ἀπέλαμψ' εὐήκεος, ἣν ἄρ' Ἀχιλλεύς  
πάλλειν δεξιτερῇ φρονέων κακὸν Ἑκτορι δῖω,  
εἰσρόων χροῖα καλὸν, ὅπῃ εἴξει μάλιστα.

At last he spies an opening, and the terrific missile descends, and Hector lies in the dust. In this case Chapman is less exact:—

When he raised his lance,  
Up Hesperus 'rose' 'mongst 't evening stars. His bright  
and sparkling eyes  
Looked through the body of his foe, and sought through all  
that prize  
The next way to his thirsted life.

Pope expands and weakens the simile, and then adds in his dialect:—

In his right hand he waves the weapon round,  
Eyes the whole man and meditates the wound.

Thus the word Shakespeare would be excellently rendered into Greek by *ἐγχείσπαλος*; see Iliad, ii. 131, where Chapman has "brandishers of spears" for *ἐγχείσπαλοι ἄνδρες*.

Homer uses also *σείειν* in the same special sense as in the earlier part of the book that narrates Hector's death, "Ἑκτορος ἀνείρεσις":

Ὡς ὦρμαινε μένων [Hector], ὃ δὲ σχεδὸν ἦλθεν  
Ἀχιλλεύς.

ἴσος Ἐνναλίῳ, κορυθαίκε πτολεμιστῇ  
σείων Πηλιάδα μελίνην κατὰ δέξιον ὦμον  
δεινὴν.

Which lines Chapman translates:—

These thoughts employed his stay; and now Achilles comes,  
now near  
His Mars-like presence terribly came, brandishing his spear;  
His right arm shook it.

And Pope, with dubious grammar and much other licence:—

Thus pondering, like a god the Greek drew nigh,  
His dreadful plumage nodded from on high;  
The Pelian javelin in his better hand  
Shot trembling rays that glittered o'er the land.

So Menelaus and Paris, at the beginning of the monomachy—a duel from which so much was hoped—"stood near each other in the measured space":—

σείων' ἐγχείας, ἀλλήλοισιν κοτέοντε.

Or, to quote Chapman once more:—

A fair large field was made for them, whose wraths, for  
hugeness mute  
And mutual, made them mutually at either shake their darts  
Before they threw.

To draw the poised or shaken spear back with a view to flinging it is *ἀναπάλλειν*. See Iliad, iii. 355:—

Ἢ ῥα καὶ ἀμπεπαλὸν προίει δολιχόσκιον ἔγχοσ.

This said, he shook and threw his lance.—Chapman.

To let the spear go—to hurl, fling, speed it—was *προίειν*, as in the line just quoted, or, as just before, in 1. 346. *Σείων* might well have the same sense; but Homer, though he uses it of flinging other things, does not seem to use it of flinging a spear. The compound *δορυσσοός* in post-Homeric Greek denotes the spear-thrower, and thus has a different shade of meaning from *ἐγχείσπαλος*; it would translate such a name as Throw-speare—if such a name was current—rather than Shakespeare.

The exact movement denoted by the word "Shakespeare" is well described in Scott's 'Betrothed,' chap. vii.:—

"By way of answer to both [the monk and the Fleming], Jorworth [the Welshman] drew back his arm with his levelled javelin, and shaking the shaft till it acquired a vibratory motion, he hurled it with equal strength and dexterity right against the aperture in the wicket."

How this "shaking" was often the action of a pretentious coward, and so, as suggested

above, might come to be associated with the boasting and flourish that concealed the faintest of hearts, is admirably illustrated by the scene in Spenser's 'Faerie Queene' where Braggadocchio steals Sir Guyon's steed and spear, and sets up for a mighty man of war. Appealed to by Archimago to avenge the alleged slaughter of "Sir Mordant and his lady bright" by him of the Red Cross and his brother-in-arms, he assumes all the mien of a valorous knight-errant eager to punish outrage:—

Therewith all suddenly he seemd enrag'd,  
And threatned death with dreadfull countenance,  
As if their lives had in his hand bene gag'd;  
And with stifflie force shaking his mortal lance  
To let him weet his doughtie valiance,  
Thus said: "Old man, great sure shalt thy meed  
If where those knights for fear of dire vengeance  
Doe lurke, thou certainly to mee aceed,  
That I may wreake on them their hainous hateful deed."

Archimago is willing enough to give the desired information, but noticing that this tallest of tall talkers had no sword—Braggadocchio had had no opportunity of stealing Sir Guyon's sword—and knowing well that the foemen to be punished were

two the prouest knights on ground,  
And oft approv'd in many hard assay,  
And eke of surest Steele that may be found,

he makes bold to advise him to arm himself more completely "against" the day of conflict. But this brilliant fire-eater, this "miles gloriosus," this bombastic Shakespeare, receives such a caution with the uttermost contempt:—

"Thou little wotest what this right hand can;  
Speake they, which have beheld the battailes which it wan."

The man was much abashed at his boast;  
Yet well he wist that who so would contend  
With either of those knights on even coast  
Should neede of all his arms, him to defend;  
Yet feared lest his boldnesse should offend;  
When Braggadocchio said: "Once I did sweare  
When with one sword seven knights I brought to end,  
Thenceforth in battaile never sword to beare  
But it were that which noblest knight on earth doth weare."

Hearing this exception, Archimago, not at ease as to this champion's invincibility, promises to secure him the sword of Prince Arthur himself

"that wonnes in Faerie lond;  
He hath a sword that flames like burning brand;  
The same by my device I undertake  
Shall by tomorrow by thy side be fond."  
At which bold word that boaster gan to quake,  
And wondred in his minde what mote that monster make.

Archimago forthwith goes on the errand he had undertaken; he vanishes out of sight; the north wind spreads its wings and raises him up

From off the earth to take his aerie flight.

Braggadocchio and his man Trompart, a kindred spirit, are greatly alarmed:—

They lookt about, but no where could espye  
Tract of his foot; then dead through great affright  
They both nigh were, and each had other fyre.  
Both fled attonce, ne ever backe returned eye,

Till that they came into a Forrest greene,  
In which they shrowd themselves from causelesse feare;  
Yet feare them followes still, where so they beare;  
Each trembling leafe and whistling wind they heare,  
As ghastly bug, their haire on end does reare;  
Yet both doe strive their fearefulness toaine.

Thus fully does Spenser portray the despicable timorousness of a showy spear-shaker. And lest any touch of sympathy should be extended to him because the occasion of his abject terror was supernatural, he exhibits him presently as no less scared and cowed by a circumstance that was by no means attended with any strangeness or mystery—the arrival of Belphoebe the huntress. He hears a horn shrilling clear throughout the wood "that echoed again," and making the forest ring "as it would rive in twaine." Then through the thicket he hears

one rudely rush:  
With noyse whereof he from his lofty steed  
Downe fell to ground, and crept into a bush,  
To hide his coward head from dying dread.

The scene is as comic as anything in Spenser's works, who, indeed, is no great master of comedy. By-and-by the lovely sportswoman, noting a stir in the bushes, is about to let fly "a deadly shaft," "in mind to mark the beast" that she at once concludes is lurking

there, when Trompart, who, not quite so panic-stricken as his master, has ventured to emerge from his hiding-place to take heed of "what might hap," steps forward

to stay the mortal chance,  
Out crying, "O whatever heavenly powre,  
Or earthly wight thou be, withhold this deadly howre.

O stay thy hand, for yonder is no game  
For thy fierce arrows, them to exercise,  
But loe! my lord, my liege, whose warlike name  
Is farre renowned through many bold emprise;  
And now in shade he shrouded yonder lies.  
She staid; with that he crawled out of his nest,  
Forth creeping on his cative hands and thies,  
And standing stoutly up, his lofty crest  
Did fiercely shake and rouse as coming late from rest.

The dastardly poltroon soon recovers his impudence when he sees it is only a woman that has terrified him, and once more begins

himself to vaunt; but when he vewed  
Those deadly tooles which in her hand she held,  
Soone into other fits he was transwemed.

He is all of a tremble again

Till she to him her gracious speech renewed,

and relieved the wretched creature of his misgivings. Then emboldened, and "with her wondrous beautie ravisht quight," he presumes to advance towards her in the hope of an embrace:—

With that she swarving backe, her javellin bright  
Against him bent, and fiercely did menace;  
So turned her about, and fled away apace.

Which when the peasant saw, amazed he stood  
And grieved at her flight; yet durst he not  
Pursue her steps through wild unknown wood.  
Besides he feared her wrath, and threatned shot,  
Whiles in the bush he lay, not yet forgot.

This study of a braggart, one who "with stiff force" could shake "his mortal launce" and put on such a formidable look as he could not for a moment maintain in the presence of a genuine warrior, enables us fully to realize how the name "Shakespeare" might easily become discreditable, and not a little irksome to those that bore it, and so make us understand its repudiation by the Oxford undergraduate mentioned at the beginning of this paper. However, as time passed on, any disreputable association that was possible seems to have disappeared; and when at last it proved to be the name of one of the greatest geniuses of the world, an enduring and increasing splendour extinguished such an association for ever.

Ben Jonson, in his memorable lines "To the Memory of my beloved the Author, Mr. William Shakespeare, and what he hath left us," prefixed to the 1623 Folio, word-playing, after the fashion of his time, makes his friend's name aptly describe the service of the great dramatist in behalf of knowledge and enlightenment:—

Look how the father's face  
Lives in his issue, even so the race  
Of Shakespeare's mind and manners brightly shines  
In his well-turned and true-fil'd lines,  
In each of which he seems to shake a lance  
As brandish'd at the eyes of Ignorance.\*

JOHN W. HALES.

### Dramatic Gossip.

MARLOWE'S 'Edward II.' was given on Monday before the University Extension students at Oxford. Mr. Granville Barker was the King; Miss Madge Flynn, the Queen; and Mr. Percy Anstey, Mortimer.

MISS SOPHIE LARKIN, whose death is announced, obtained some reputation in broad comedy. It is a curious fact, indicative of what was the former condition of the stage, that under the Bancroft management of the Prince of Wales's, at that time the most intelligent in London, her success in farcical characters recommended her for ladies of quality, and she was seen in turn as Lady Parmigant in

\* Similarly Thomas Bancroft, in his 'Two Bookes of Epigrammes and Epitaphs,' 1639, thus addresses Shakespeare:—

Thou hast so used thy pen (or shooke thy peare)  
That poets startle, nor thy wit come near.

'Society,' Lady Shendryn in 'Ours,' and the Marquise de Saint Maur in 'Caste.' She played Clarissa Champneys in 'Our Boys' during the long run of that piece at the Vaudeville. Her first appearance in London was made September 25th, 1865, at the Prince of Wales's, as Mrs. Pontifex in 'Naval Engagements.'

MR. M. L. MAYER, whose death in his seventy-second year took place on the 4th inst. at Ranelagh House, Barnes Common, had a great share in reviving the taste for French plays, which in the second half of the last century was in a languishing state. The first appearance at the Gaiety Theatre of the entire Comédie Française took place under his management. An initial mistake in placing the principal theatrical reporters together in one of the small boxes at the top of the house was soon rectified, and the engagement was a brilliant success. Since that time (1879) there have been few seasons which have not witnessed some further experiment in bringing over French actors or companies. The visit of Madame Bernhardt to the Adelphi during the present summer took place under his management and at his risk. In 1875 he managed the Princess's, at which house he produced, on March 15th, his own adaptation of Jules Verne's 'Around the World in Eighty Days.'

The title of Mr. Barrie's forthcoming novelty is to be, it is said, 'The Stormy Petrel.' In addition to Mr. Hare, Miss Nina Boucicault, Miss Dorothea Baird, Mr. Eric Lewis, and Mr. G. Du Maurier have been engaged.

The heroine of Mr. Laurence Irving's 'Richard Lovelace,' the production of which has previously been noticed, is Lucy Sacheverell, a lady who did indeed cross Lovelace's path, and was, like many another woman of her time, in love with the handsome poet, but was not the Lucrecia of his poems. On a report of his death she is said to have married another. This part is played by Miss Mabel Hackney (Mrs. Laurence Irving).

THERE is some question of the appearance at Wyndham's Theatre of Mr. E. H. Sothern and Miss Julia Marlowe in a series of Shakspearean revivals.

A TRAGEDY, in which Miss Lena Ashwell and Mr. Robert Taber are to appear, is said to have been written by Mr. Hugh Morton, the author of 'Glittering Gloria.'

EMBOLDENED by his success in 'Monsieur Beaucaire,' Mr. Lewis Waller is said to contemplate appearing as Romeo.

In the forthcoming adaptation of 'Rosenmontag,' Mr. Alexander will play Hans Rudolf, the amorous officer, rendered at the Deutsches Theater, Berlin, October 9th, 1900, by Herr Rittner. With its melancholy termination, the piece can scarcely hope for a success such as attended 'Alt-Heidelberg.'

MISS FORTESCUE will be seen before long at the Coronet Theatre in a revival of W. G. Wills's 'Jane Shore.'

TO CORRESPONDENTS.—J. H. M.—A. M.—E. S.—H. W. M.—S. N.—G. P.—J. R.—C. S. M.—E. S. D.—C. S. M.—W. B. J.—received.

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